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FantaCo's CHRONICLES Series

STAFF

PUBLISHER
Tom Skulan

EDITOR
Roger Green

ASSOCIATE EDITOR
Mitch Cohn

CONTRIBUTING ARTISTS
Terry Beatty
John Byrne
Bruce Fuller
Michael T. Gilbert
Tammi Harris
Fred G. Hembeck
Bob Kessel
Steve Leialoha
Brenda Mings
John Romita
Steve Ronson
Joe Staton
Raoul Vezina

CONTRIBUTING WRITERS
Thomas Fagan
J.A. Fludd
Fred G. Hembeck
Jim Korkis
Robert J. Sodaro
Brian Talley
Steve Webb

TYPOGRAPHY
Unicomp, Albany, NY

THANKS TO
Fred G. Hembeck
Rocco Nigro
Roger Stern

SPECIAL THANKS TO
John Byrne
Joe Staton

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Front Cover by John Byrne
Back Cover by Joe Staton
Inside Front Cover by Steve Leialoha
Centerspread by John Romita (Sr.)

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Donatello Among the Wild Beasts:

The Ditko Years

by Steve Webb

Foreshadowing is a literary technique, where a hint early in the storyline evolves into a significant development some time later. In comic books, this kind of stuff really didn't occur until *The Amazing Spider-Man*, at least over the course of several issues. We have the magazine's original creative team of Stan Lee and Steve Ditko to thank for that.

Ditko, in particular, brought so many interesting elements into his three-year tenure drawing Spider-Man that the issues are still a wonder to behold. It has really been, well, fun to look at the new reprints of the early issues of *The Amazing Spider-Man* that are running in *Marvel Tales* because they give a wonderful indication of this guy's talent.

Looking through some of the issues that will be reprinted in the next year or so, I noticed the ultimate foreshadowing—one that I'm not sure Ditko intended or Gerry Conway noticed. It's in *AS* #14 and Norman Osborn has just finished his first transformation to the Green Goblin. He has finished building a flying broomstick and notes "I made the controls simple enough so that there's no chance for a fatal error." But three issues later, after being defeated by Spider-Man and managing to get away, the Goblin threw caution to the wind. He designed a new bat glider that was "faster and more maneuverable." Lee and Ditko could not have known that 105 issues later, Osborn would be impaled by his second Goblin Glider, but the foundation was there, in those early issues.

It's difficult to sort out those issues of *Spider-Man* in objective terms. It's safe to say that one of Ditko's strengths was his ability to create enduring villains. From issues #1 through #38 he created 19 villains. Sixteen of them appeared in later issues of the magazine, characters such as the Sandman, Doctor Octopus, the Lizard, the Goblin, Mysterio, and Kraven the Hunter. In comparison, John Romita created three villains during his first 38 issues of *Spider-Man*. And qualitatively, do Romita's Rhino, Shocker and Kingpin compare with the Ditko villains? Romita's skill on the other hand, was to bring out Peter Parker's private life in a much more positive manner than Ditko was willing to. One of Ditko's most distinctive elements was his tendency to look down on most of the characters he drew. Good qualities did not crop up in Parker's high school and college chums until after Ditko left the magazine. The common person in his street scenes offered snotty, uninformed opinions of Spider-Man and life in general.

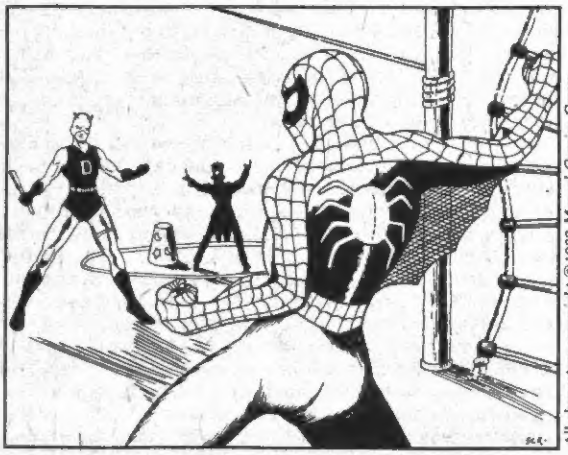
And Ditko's plotting had a tendency to complicate things. He left the strip with his greatest developing story up in the air—a mystery involving the Green Goblin, Norman Osborn, a mysterious figure willing to pay for Spider-Man's murder (all of whom turn out to be the same person), newspaper reporters Ned Leeds and Frederick Foswell. Ever since that time, he has been inclined to leave a series right after things have gotten interesting, whether for health reasons (*The Creeper*), lack of commercial success (*Shade the Changing Man, Machine Man*) or whatever conflict it was that made him leave *Spider-Man*.

He apparently still wants to disassociate himself from his biggest commercial success, which is too bad considering the interest these most recent reprints seem to be causing. But beyond looking at those early *Spider-Man* stories, it makes sense to look back at the time when they were first published.

The superhero revival of the 1960s really started in the 1950s, and it was started by DC—not Marvel. By the time Marvel published the first issue of *Fantastic Four*, DC was featuring some kind of Superman story in *Superman, Action Comics, Superboy, Adventure Comics, Jimmy Olsen, Lois Lane* and *World's Finest*.

Batman was in a mere three—including his regular teamup with Superman in *World's Finest*. Four new heroes were based on "golden era" superheros. They kept the names, but except for Hawkman, little else.

It's difficult—as a seven-year-old buying his first comic back in 1961—to talk about the Spider-Man phenomenon without contrasting it with two DC heroes, the Flash and Green Lantern. In both cases, these strips had an intense following despite being somewhat off-center in the DC universe. Superman was the center, and by 1961 Batman was close to the center. They were popular, to the extent that they seemed a little bit predictable. But *The Flash!* That comic was exciting. Carmine Infantino's artwork was—at that time—sleek, intricate and imaginative. The villains he created were always colorful and distinctive.



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With a name like Webb, how could Steve, who is a reporter for the (Albany, NY) Knickerbocker News, *not be a Spider-Man fan?*

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Gil Kane's *Green Lantern,* similarly, defined a separate turf for the hero's world. Again, the villains always captured one's attention. But perhaps that was their undoing (at least to these then-young eyes.)

Nothing separated the heroes from the villains, except maybe that the villains' costumes would have looked appropriate at some Hollywood party. The actual sense of menace wasn't there, at least in their appearance.

This was where Marvel was different. As early as *Fantastic Four* #1, there was the Mole Man. Now that guy was really ugly! So were the Skrulls, Dr. Doom, the Puppet Master and the Mad Thinker.

The heroes weren't that cute either. They fought with each other, displayed certain elements of bitterness and self-pity and generally defied the two-dimensional standard DC seemed to display in its heroes.

I think this was because Marvel never entirely abandoned its horror and fantasy elements it pursued before jumping into superheroes. In many of those early *Strange Tales, Tales of Suspense,* and *Tales to Astonish,* superhero stories were grouped with the odd fantasy story. In at least one case (Henry Pym, the first Ant Man) a permanent hero was developed out of a one-shot fantasy story. The results of that story are obvious today. Marvel's fantasy protagonists weren't devoid of neuroses and flaws, and from those origins Henry Pym, now Yellowjacket, is still a mess.

ORIGINS OF THE WEB-SLINGER

In this climate, the Stan Lee-Steve Ditko team served up the amazing Spider-Man in *Amazing Fantasy* #15. Lee wrote in *The Origins of Marvel Comics* that he convinced the company to run the story only because the magazine had been scheduled for extinction. He also wrote about thinking up the idea for the character, something that Jack Kirby disputed in a recent interview in *Comics Scene.* But however the idea occurred, the important thing is that it was assigned to Ditko to draw.

Ditko had much fantasy and horror experience by that time, and apparently loved the "old-look" Batman back when Jerry Robertson was drawing it and the villains seemed to evolve from seeing too many Warner Brothers gangster movies. Born in 1927, Ditko was probably a comics fan when Batman was the afficionados superhero—much like Flash and Green Lantern became much later. In laying out and developing Spider-Man, he would create his own Batman to the Fantastic Four's Superman.

The origin story is as mundane as the Fantastic Four's is cosmic. Bookwormish, slightly neurotic Peter Parker gets bitten by a spider at an atomic energy demonstration. The spider has been charged with some kind of radioactivity, so that is alters Parker's physiology to give him the proportionate strength of a spider, the ability to cling to walls and ceilings and a mysterious sixth sense to warn him of danger. He's still a social zero, however, and the chip on his shoulder about that probably helps lead him to use his powers for personal gratification (money, feelings of superiority) rather than immediately plunging into good deeds. A true New Yorker, he even refuses to get involved when a policeman chases a burglar past him after a TV appearance.

In a twist of the Batman origin, that burglar ends up killing Parker's Uncle Ben, who has raised the boy along with Aunt May since his parents were killed (unknown to him) by Red Skull. He catches the thief and a cliche is born, "with great power there must also come great responsibility."

It was a classic horror-fantasy storyline. A moral was reached through some tragic irony. There were no hints yet that Spiderman would be attacked by a daily newspaper, or that his high-school peers would play just as active a role in his comic-book adventures as the various villains he would fight. But the stage was set: Lee and Ditko had succeeded in creating a costumed superhero the reader would find a bit. . .different.

Although strong plots and scripts would continue when Spidey debuted in his own magazine, they played second fiddle to the themes Ditko developed with his pencil and pen—the characters he created and the point of view he conveyed.

Each of the first 10 issues were self-contained stories, with some continuity from issue to issue because of Parker's emerging free-lance photography for The Daily Bugle and his encounters with its editor, Spider-Man-hating J. Jonah Jameson. A pattern similar to other Marvel comics is apparent with the origins of most of the villains—radiation accidents. Drawing on the same post-Hiroshima experience as movies such as "Them," Flint Marko became the Sandman when he boldly hid from police in an atomic testing area. Scientist Otto Octavius' mind was warped during an experiment with radioactivitiy that grafted his mechanical arm apparatus to his trunk. Dr. Octopus was born. Max Dillon became Electro through a different kind of energy, an electrical accident.

But more important to the magazine's later development was Ditko's interest in illusion as power. Spider-Man's first supervillian, the Chameleon, was little more than a disguise artist. The Tinkerer (it seemed at the time) was little more than a being from outer space disguised as an old repairman.

Illusion had something to do with a turning-point story for the magazine, Spider-Man's battle with the Enforcers in issue #10. The Big Man, the first of a series of Spider-Man villains who would try to organize New York City's various gangs, had little going for him other than his appearance. His face-mask reflected an almost Picasso-like obsession with the personality-altering concepts of disguise. The Big Man turned out to be scrawny Frederick Foswell, the Bugle's police reporter. If, as it has been suggested, the character of J. Jonah Jameson was based on Stan Lee, Foswell could have very easily been Ditko's way of injecting himself into the strip. Foswell looked in issue #10, much like the Ditko self-caricatures in a behind-the-scene segment in *Spider-Man Annual* #1. There is a strip of panels on page 7 of issue #10 that could very well represent the conflict between writer and artist on the magazine's direction.

In addition, it would make sense that Ditko would see the artist as a costumed villain. He would later pursue an absolutist philosophical bent that centered around the motto "A Thing is What It Is." All illusion leads to evil, and many of Spider-Man's early foes have illusion as their principal power. Logically extended, the artist who creates those illusions would be the master illusionist.

By this time, Ditko had established an essentially realistic style drawing *The Amazing Spider-Man.* Lee wrote in "The Origins of Marvel Comics" that Ditko's meticulous realism is what made him preferable to draw the series. But to call Ditko a realist and leave it at that is to ignore the whole of Dr. Strange, which bore his creative stamp in many ways more than "Spider-Man" did. It also

ignores the things the artist does with perspective in "Spider-Man" and his aforementioned concern with frequently surrealistic illusion.

Issue #10 was a turning point because it presented a riddle and a series of characters to sort the riddle out. The riddle, the identity of the Big Man, was flawed only because it was contained in only one issue. Guessing the Big Man's identity wasn't hard. That would change.

NEW DIRECTIONS

Issues #11 and #12 were the comic's first continued story, involving the return of Dr. Octopus and the unraveling of a subplot begun in issue #10 involving Betty Brant. Spider-Man's first true love would end up hating the superhero because of her brother's death, although that would eventually subside. The whole experience, however, would be the beginning of the end for Parker's romance with her.

For three consecutive issues after that, Ditko hit his peak at creating colorful but menacing villains. The first, again drawing from the motion picture world, was Mysterio. A movie special effects expert, Mysterio's power was illusion. He started out by impersonating Spider-Man and imitating his various powers, then fought Spider-Man to a standstill through the auspices of Jameson and The Daily Bugle.

Illusion was also the key to the villain Ditko created in issue #14, Spider-Man's ultimate adversary over the years. The Green Goblin's appearance was his identity, the result of a chemically induced schizophrenia according to the Lee-Romita origin published after Ditko's departure. His identity was a mystery for 25 issues—apparently in part because Lee and Ditko disagreed on who the character should turn out to be. Ditko reportedly wanted the Goblin to be Ned Leeds, another Bugle reporter who competed with Peter Parker for Betty Brant's affection. But as a writer-editor, Lee must have seen how sloppily repetitious that would have been after reporter Foswell turned out to be the Big Man. This would have been emphasized by the way the Enforcers worked with the Goblin in his first appearance, after being introduced to the criminal world by the Big Man.

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The third villain, Kraven the Hunter, was somewhat different. Introduced into the strip by the Chameleon, Kraven was an adventurer eager to capture Spider-Man as one more trophy on his wall. Such a trophy, of course, the Chameleon didn't need. His flat was covered with rubber faces from his previous disguises, again a Picasso-like obsession with masks.

After a Spider-Man/Daredevil team-up that seemed mostly intended to promote Marvel's newest super-hero, "The Amazing Spider-Man" began its first three-part story that actually continued in part through several issues after that. Spider-Man is branded a coward for running away from a battle with the Green Goblin. He did this because Aunt May suffered "another heart attack!" While she recuperated, Spidey took his lumps in the press for all of issue #18, then vindicated himself by rounding up the Sandman and the Enforcers in issue #19. Ned Leeds is introduced in that issue, but so is a mysterious person tailing Peter Parker who turns out to be Max Gargan.

Gargan is under Jameson's employ, hired to find out how Parker manages to get such great pictures of Spider-Man in action. He would later assign a rehired Foswell to do the same shortly after Ditko left the strip. Gargan's assignment is switched by Jameson in issue #20, when a Dr. Farley Stillwell gives him an ecto-skeleton and various super-strength serums to become the Scorpion. The idea was for Gargan to defeat Spider-Man for Jameson, but in this case with great power came great malevolent stupidity. Gargan went wild. He's been wild ever since. Who can blame him? Sheesh.

The running battle with the Green Goblin continued with issue #23, the same time Jameson rehired Foswell after his prison term ended. Again, the story concerns the illusion of good—much like Jameson's illusion the Scorpion would become a good force by ridding the city of Spider-Man or Mysterio's illusion that Spider-Man had turned to crime. In this case, in order to take over the city's gangs the Goblin appeared to be raiding them on behalf of law and order. That the public fell for it at first wasn't so astounding. His only previous publicity had been for organizing a Spider-Man movie (the fight that resulted stayed out of the public eye) and fighting Spider-Man at a fan club meeting. In both instances, he could have just seemed like a glory seeker.

During this time, two other themes ran through the book. One dealt with Parker/Spider-Man's sanity. In his first fight with Mysterio, Spider-Man considered the possibility that he did commit the crime's Mysterio's Spider-Man-impersonator committed. He even went so far as to visit a psychiatrist, only to back out for fear he would slip up and reveal his secret identity. In issue #19, he experienced other signs of madness, and again they were because of Mysterio's special-effects prowess.

DITKO AS PICASSO?

In addition, parts of issue #22, in which the Ringmaster's Circus of Crime returned with its Clown at the helm, took place at what seemed to be a modern art exhibit. One of Ditko's best post-Spider-Man comics, issue #6 of *The Blue Beetle*, also took place in a modern-art exhibit predominantly affected by Picasso's post-Cubist distortion of facial features, etc. In both of these, the reader can see a link between Ditko and 20th Century "serious" art. Like Picasso—who once described himself as "at heart, a realist" — Ditko's realism is tainted by unorthodox and signature-like position of feet and hands, and an aforementioned fascination with the power of simple illusion. The latter would be obvious in some of his later characters, such as the Creeper, the Question, and Shade the Changing

Man, where powers were secondary to the character's appearance. Ditko seemed both attracted and repelled by 20th Century art, and seemed to clearly feel that his heroes should go against its grain. In *Blue Beetle* #6, the villain dresses up as a primitive statue representing man's inhumanity to man and tries to destroy a classical heroic statue. The whole scene, and Ditko's sympathy for the god-like figure, parallels with the way he peoples his supporting cast with generally unsympathetic characters willing to tear the hero or his meek secret identity down. They recall an observation by a Paris art critic about a similar statue among similarly bestial works that led to a whole school of artists being labeled fauvists—"Donatello (the Italian sculptor) among the wild beasts."

Jameson tried again in issue #25, subsidizing scientist Spencer Smythe to build the first of several robots designed to attack the webslinger. Smythe would also provide the means for his assistant Mark Raxton's transformation into the Molten Man in issue #28.

"WHERE CREDIT IS DUE"

By that time, Ditko was receiving credit for co-plotting the stories. This began with a two-part story featuring the Green Goblin and an intriguing masked character called the Crimemaster fighting it out for control of the city's gangs. The Crimemaster's identity was a secret, to everyone but Frederick Foswell who figured it out and reported it to the police. The fact that he was a virtual nobody, Nick "Lucky" Lewis, meant that Ditko's mystery villain game was getting that much more intriguing. In addition, he had Foswell (who might have been Ditko drawing himself, remember?) assume a new identity—Patch, a police stoolie who wears a latex mask with an eyepatch.

Ditko's last real moment of glory came in a three-part story marked by Parker beginning his tenure as a student at Empire State University. A new mystery villain, the Master Planner, turns out to be Dr. Octopus leading a gang of uniformed drones. Aunt May's most recent illness—caused by getting a radioactive transfusion from Peter during her last illness—provided a backdrop for their clash. In order to cure his aunt, Peter sought out help from Dr. Curtis Connors. He had fought the doctor in issue #6 when the biochemist changed himself inadvertently into the Lizard. Although Connors proved an effective supporting character, the Lizard's reappearance after Ditko's departure counts as a letdown. In issue #6 he seemed like a monster intended for only one use, and his interest as an adversary diminishes each time the magazine's creative team draws him out of mothballs.

The battles in the remaining issues were secondary to the sublplot Ditko and Lee were building up at Empire State University. One of Parker's new circle of acquaintances, Harry Osborn, seems just as shy as our hero—although not as bookish. He attempts to be outgoing in the early issues, but his relationship with his industrial executive father throws a cautious twist into the proceedings. Kraven returns, the Molten Man returns, and three relatively insignificant villains fight Spider-Man in issues #36 through #38. But then, after Norman Osborn has something to do with one of those villains, takes a peculiar interest in meeting Peter Parker and takes on a disguise to hire criminals to eliminate Spider-Man, Ditko walks away.

POST-DITKO

The Lee-Romita team's solution for this intricate situation is to make Osborn the Green Goblin, have him discover Spider-Man's secret identity and incur some mixture of amnesia and a loss of his schizophrenia to keep the identity secret. His memory would return three times before his death in issue #122, and strangely enough the Green Goblin has reincarnated twice since then. And Spider-Man, despite his spider sense, has not been seriously able to tell the difference when someone else wears the costume. The Goblin, or the illusion of the Goblin, has a separate existence from Norman Osborn's corporeal self. No doubt, the spook will reappear to fight Spider-Man sometime in the future—and not in a toothpaste-sponsored special issue either.

Guessing why Ditko left the strip isn't especially difficult. Lee and his superiors at Marvel probably saw what a hit they had on their hands with Spider-Man and probably wanted to take advantage of it by popularizing the character. That meant undercutting some of its creative drive to make is a little more accessible. Ditko would have chafed at that, much as his Foswell occasionally chafed at Jameson's editorial direction. At a time in which youth culture seemed so important to popular culture, Ditko was drawing inane student protests on the ESU campus, and carrying Parker's chip on his shoulder a step further to occasional kneejerk denunciations of those protests. In a more popularized comic book, that kind of stuff would be avoided because it might rightly offend part of the growing campus comics audience.

Lee and Romita certainly succeeded at popularizing *Spider-Man*. Ditko went on to more obscure superhero stories that frequently resurrected the issue of the embattled journalist being warned not to offend people with what he deems the truth. *The Amazing Spider-Man* would have never reached its highest level of popularity without Romita's more glamorous touch, and it's likely that Ditko's work on the strip would not be as appreciated as it is without Romita bringing out some of its most human elements in a more positive way. Regardless, Romita couldn't have created Spider-Man, and Lee probably couldn't have done so with any artist other than Ditko.

Probably, many of the things "Spider-Man" has gone through in the last 10 years totally violate its aesthetic origins, and if he still reads the book, Ditko might have frequent cause to groan. But there are must as many positive things that endure in the series.

The way the Goblin has been treated (toothpaste aside) would probably please Ditko if he still gave a damn about Spidey. So would some of the aspects he developed in the magazine that still remain. They include drawing on the best crime and horror movies—carried to a T by Romita's designing the Kingpin after Sydney Greenstreet's portrayal of Casper Gutman in "The Maltese Falcon." One continued story during the Lee-Romita period, involving an Egyptian tablet the Kingpin and Silvermane are fighting to obtain, parallels the "Falcon" story quite well.

But then again, at its best, *The Amazing Spider-Man*—like the black bird—is "The stuff dreams are made of."

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Here's. . . Johnny!

by Robert J. Sodaro

The appearance of artwork by John Romita (Sr.) in *Spider-Man* #39 was (I would suspect) much akin to the dropping of a neutron bomb: the fans were all knocked over, but the characters were left standing. It would be difficult to find two artists whose styles are different than John Romita's and Steve Ditko's . . .harder still to expect the same character to excel under both of them. Yet that is exactly what happened with everyone's favorite wall-crawler. Not only did Johnny rise to the task, but he actually helped push Spidey from the number two to the number one selling position, edging out Marvel's flagship title, *The Fantastic Four*.

Johnny had just returned to Marvel after an eight-year stint at National Periodical Publications (DC) and had picked up the inking chores on *The Avengers* and *Daredevil* when Stan asked him to take home a stack of *Spider-Man* books. "I knew the handwriting was on the wall," he had remarked years later, for shortly after that Steve left Marvel. Evidently Stan and Steve had disagreed on the direction that *Spider-Man* would take, (as the story goes they had never even decided who the Green Goblin actually was), thus Steve decided it was time to move on. To be sure there were probably other reasons, but it came down to the fact that Steve was gone. An era in Spidey's life was over and a new one was about to begin.

To say it began with a bang would be an understatement. In the first adventure, Spider-Man was unmasked by his long-time foe, the Green Goblin, who turned out to be none other than the father of one of Peter's friends, Norman Osborn! In one fell swoop Stan not only showed that he still would not be bound by convention, but that there was no telling where he would take his amazing arachnid.

At first, Johnny attempted to mimic (as best he could) the style of Steve, but the changes were soon obvious. Steve's art was somehow both stylish and ordinary, that is to say he made the ordinary appear very stylish. As I have noted elsewhere he was a character artist; his hoodlums looked like they were hoodlums, average citizens were every bit as average as people you would meet on the street, and his women were neither gorgeous nor ugly, but rather smart-looking. And then there was Peter/Spidey. He seemed somehow both scrawny and powerful at the same time, which enhanced the dichotomy of his dual character.

Johnny, during his time at National, had been drawing their romance comics, so his approach was totally different. First of all, Peter seemed to have put on about twenty pounds, as Johnny's art tended to be rounder and smoother than Steve's. Instead of taking away from the duality of Peter Parker/Spider-Man, Johnny added sheer sense of power to both characters. Peter began to outgrow his "wallflower" image and the strength of Spider-Man took on new meaning. As we were soon to see, Johnny's time with romance comics had not been wasted, for the ordinary Ditko women became positively beautiful.

Nowhere was this more noticeable than with Gwendolyn Stacy. When she was introduced in issue #31, she was just another college coed. Under the capable pencil of John Romita she became the original blonde bombshell. Still, there was more to come. . .for in issue #42 we were formally introduced to a character who had been running around for a few issues. Aunt May had been trying to introduce Pete to the niece of her neighbor, Anna Watson. Pete, dreading the meeting, and fearful that the girl could lose a beauty contest with the Hulk, kept ducking out. To keep up the suspense, we never saw this girl's face as it was always hidden by an object in the foreground, her scarf, or something. It was a good thing too, that we never got a good glimpse of her until Johnny arrived, as all of Spidey's future history would have been considerably altered.

I am speaking, of course, of the arrival (in the last two panels of issue #42) of Mary Jane Watson. With the words "Face it, tiger, you just hit the jackpot!" Mary Jane (or MJ as she came to be called) became one of the most memorable characters of the Lee/Romita collaboration. All Peter (and the reader, for that matter) could to, was to gape in wonder at this vision from heaven that was Mary Jane Watson. MJ was truly a character of the sixties; she was hip, sweet, and sassy; and it was her introduction that helped change the direction of the book.

Bright, alive, and full of the fun of life, MJ took Pete by the hand and introduced him to the better things of life. Just an issue earlier Pete had taken his first giant step towards independence, with the purchase of a motorcycle. He would later repaint it from a rusty brown to a rollicking red for MJ. His second step came in the form of moving out of his aunt's house (she moved in with Anna Watson) and into an apartment with Harry Osborn.

NEW DIRECTIONS

It was along with this new approach to the art that there came a new approach to the writing. Stan (no stranger to throwing in a twist or two) began doing some really wild things to Spidey's life. In a kind of left-handed response to the fact that no real harm ever came to the heroes of the past (the Flash never stepped on glass, Batman never broke his arm in battle, and nothing ever really could happen to Superman), Spider-Man found himself forced into confrontations with serious disadvantages. For example, the time he sprained his arm fighting the Lizard and had to fight with one arm in a sling, (#45). Or the time he fought the Vulture with one arm for the same reason (#64). Spider-Man also proved susceptable to cold (swinging around in just his Spidey suit, how could he not) and had to go up against more than just a few crooks like that (# 48, 49, 86, & 87).

One of the more interesting twists was the time Spidey not only lost his memory at the hands of Doc Ock (#55) but joined him in his crime spree (#56). He did regain it (#57) and hurried to his aunt's side, who had taken ill when Peter had disappeared. This leads into one of the more annoying things that continued to happen to Pete's life. Aunt May seemed to stumble from heart attack to heart attack and each succeeding heart attack was less dramatic than the last, for it was fast becoming old ground. Pete even gave up being Spider-Man (again!) in issue #50 because of his aunt (he had given up his alter ego three other times, in issues # 5, 18, and his first annual) and by then, this was an overused plot device. Still this time was not uninteresting, and it did pave the way for a villain who was to become a constant thorn to Spidey during the late '60s and early '70s.

When Spider-Man dropped off the face of the earth in issue #50, a criminal rose up and picked up where the Big Man left off (#10). Known only as the Kingpin, he organized the mobs into a coordinated effort under his control. The Kingpin was an unusual villain as he weighed some-

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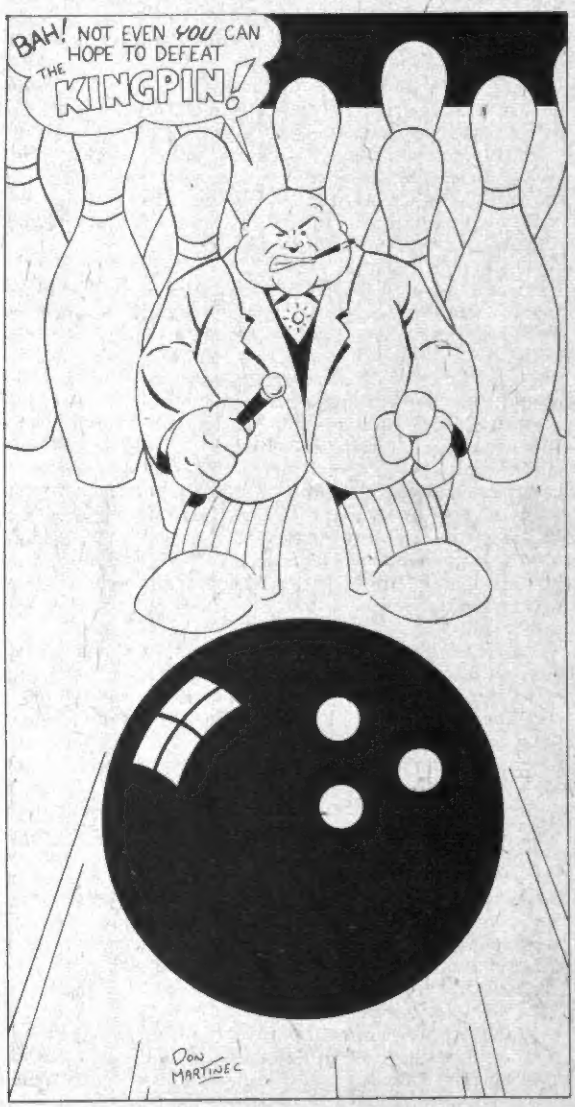
Robert J. Sodaro is a 26½-year-old freelance writer who wishes to one day grow up and become a Jedi Knight.

where around 300 pounds, and it was all solid muscle. For the smaller Spider-Man it was as if he was having a fist fight with a Sherman tank. Never able to score a truly decisive defeat over this foe, they sparred on and off for quite some time. Ultimately it was the shock of the Kingpin finding out that his son (the Schemer) hated him that drove him into catatonic shock and wrote him out of the series (#85). Until that time though, it was a free-for-all whenever the Kingpin showed up.

DEATH COMES CALLING

Still there were more tragic twists that were woven into the fabric of Peter Parker's life. In an effort to bring a sense of realism to comics, Stan introduced death. But it was not the passing of a nameless crook or a minor character, but rather someone who had been around for several years. In issue #52, Frederick Foswell died in a gun battle with the Kingpin's hoods while protecting J. Jonah Jameson. Foswell had been first introduced in *Spider-Man* #10 as a reporter for the Bugle, and secretly as the Big Man. After his release from prison (#23), he was reinstated at the Bugle and soon after became the stoolie Patch (#25) who would chase down leads that the reporter Foswell could not. In issue #50, he attempted to take over Kingpin's organization, but in the end he could not return to crime, and died a hero. Naturally, Jameson blamed his death on Spider-Man (who actually was forced to save Jameson's life as well as his own from Kingpin's death trap).



The second major death was that of an even more important character in the Spider-Man mythos. With Pete slowly drifting into love with the ever beautiful Gwen Stacy, we were introduced to her father, retired police captain, George Stacy (#56). He was a big supporter of Spider-Man and often defended his actions to the police. He was very much interested in the career of Spider-Man. He would often button-hole Peter into discussing his other identity. Captain Stacy wanted to find out what made Spidey tick. Peter was always, needless to say, very reluctant to discuss the matter and always managed to back away from the conversation. It was all for naught, though, as when the Captain died (indirectly at the hands—and arms—of Doc Ock in issue #90) when he revealed to Spider-Man (who was attempting to carry him to medical aid) that he knew of his dual identity. "Be good to her, son. . ." he said to the anguished Spider-Man, ". . .she loves you very much." Then he died in Peter's arms. The most tragic death was still to come; that of his daughter Gwen in issue #121.

Yet, *The Amazing Spider-Man* has not been all doom and gloom. There was still a lot of fun and action, with the accent on the action. Somehow, though, it was not the same type of fun as during the Lee/Ditko days. During Ditko's tenure on the book, the fun was more of a freewheeling off-the-wall type of fun. With Romita, it was more the fast-paced excitement that lent an aura of fun to the book. There was never a loss of something going on during those years. For example, there was the time Pete had to wash his Spidey uniform and was forced to go to the laundromat with a paper bag over his head ("The Unknown Superhero") and wash it in front of a confused crowd of onlookers. It was also during this time that Spidey really got into the college scene (and conversely, the colleges got into the Spider-Man scene). This was because the book became a forum for the. . .

ISSUES OF THE DAY

Pollution, student rights, race relations, Viet Nam, drugs. All of these became topics for discussion in the pages of *The Amazing Spider-Man*. At first, Stan had the students of Empire State University demonstrating for the sake of demonstrating (#38); but later they demonstrated against the issues of the day. In issue #99, Spider-Man went on the Tonight Show with Johnny Carson and spoke out for prison reforms. In issues #68-70, students rights were the issue. Students wanted an exhibition hall turned into low-rent housing for students rather than a dorm for visiting alumni. Then in issue #43, Flash Thompson was drafted. For a while, the idea of being in the army was thought to be "quite a gas." Flash and the gang all felt it would be some kind of lark to be in the service (as did many in those days before the nation really found out about the war in Viet Nam). When Flash returned, however, (#108), we found out it was not all fun and games.

The most well-known stand that Lee took was against drugs. In issues #96-98 he ran a story that contained a subplot where Harry Osborn gets hooked on LSD. The Comics Code Authority refused to approve these three books. Lee was incredulous, for it was the Department of Health, Education and Welfare that had originally approached him to do the story. Lee felt that the story was its own justification and needed to be published, so he went ahead and published the stories without the code approval. This was such an unprecedented move that it received national press, including a write-up in *The New York Times*. (The Code had been established after the purge of the '50s when the comic industry had nearly been wiped out after publication of Frederic Wertham's *Seduction of the Innocent*. Many companies failed at this time, including the notable EC line.) Yet, *Spider-Man's* #96-98 were the first issues since the inception of the Code that any above ground comic had been published without their seal of approval.

It was this incident that helped update the antiquated Code. Soon afterward, Green Lantern/Green Arrow over at DC (then called National Periodic Publications) ran two issues dealing with drugs (# 85 and 86). Shortly after this, *Spider-Man* reprised the drug story in issues #121 and #122

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(which was also approved by the Code, as was the original storyline when it was reprinted in *Marvel Tales* a few years later.)

Never ones for convention, Stan and Steve also had introduced blacks into the book. They were always popping up in the course of an issue as students, cops, prizefighters, and people on the street. In issue #52, Stan and John took the next logical step and introduced a black in a major supporting role. Joe "Robbie" Robertson became the city editor of the Daily Bugle (September 1967). Then in issue #78 (November 1969) they introduced the first black villain, the Prowler. Actually the Prowler (Hobbie Brown) was only a villain for two issues, as Spidey convinced him to give it up. Hobbie only made four appearances in the book, but Robbie was to become a major force in Spidey's life. He always played it straight with the news, often coming to heated arguments with JJJ, his boss, over their differing treatment of the news as it pertained to our favorite hero.

J. Jonah Jameson had a passionate hatred for Spider-Man that was almost as important to him as his being a newspaperman. Robbie had no such hatred, but was every bit as dedicated a newsman, thus providing the perfect foil for JJJ. Calm and cool-headed in the face of Jameson's constant rantings and ravings, Robbie is ever the consummate newsman. At one point when Jonah suffers a case of shock (brought on indirectly by Spider-Man—#70) Robbie takes over the Bugle and prints photos—and accompanying headlines—that prove Spider-Man is innocent of a crime (#71). Upon seeing the paper, Jonah leaps out of his hospital bed like a mad dog, swearing to fire everyone on the paper, and do even worse to Robbie.

When JJJ returns to the paper, he finds Robbie in his office talking with his son Randy. Randy is having the usual troubles that any college-aged youth would have, only Randy feels that it is more confused due to the fact that he is a black man living in the white man's world. It is while Robbie is lecturing his son on the reasons to play life by the rules that Jonah bursts in screaming that he is going to fire Robbie because he has made Spider-Man a hero in Jonah's paper. Rather than back down from his stand, Robbie squares off against his boss, claiming that as City Editor the news is his responsibility. He goes further to say that if Jonah wants to distort the news then he will not have to fire him, as Robbie will quit. His back against the wall (for JJJ knows that he needs Robbie at the helm) he backs down and storms out of the room. And ever is it thus: Jonah raves against Spider-Man and the seeming injustices heaped upon himself, and Robbie is always playing JJJ's conscience, while keeping the paper in running order.

THE TABLET INCIDENT

The above incident occurred during what I consider to be the most action-packed mini-epic in the entire series. At the end of *Spider-Man #67*, there is a blurb stating "Next: Spidey gets involved!" And he does just that for in the next issue he gets immersed in what has come to be called "The Tablet Incident." It seems that there is this tablet with Egyptian hieroglyphics on it that has some secret of the ages written on it, and the Kingpin wants it. So he storms Empire State University (where it is being displayed) during a student protest and steals it. Needless to say, Spidey manages to get it away from him, but for revenge, the Kingpin tells the police that Spidey was his partner. This led to a not-so-merry adventure for our hero that lasted eight issues, and put him up against (in addition to the Kingpin), Quicksilver, Shocker, Man-Mountain Marko, the Maggia, and Silvermane. Still, the adventure did not end there, for Silvermane had brought in Dr. Curt Connors to translate the tablet (which turned out to be the secret of the fountain of youth; Silvermane drank it and reversed in age until he was nothing). However, handling the formula somehow triggered Connors' change into the Lizard; and so Spidey spends the next two issues chasing down the Lizard (all the while avoiding the help of the Human Torch who thought he was aiding Spidey against a gruesome monster, not realizing the Lizard's dual identity).

During these ten issues, Stan and Johnny truly displayed their talents as a team, and without a doubt these issues exhibit the finest example of their work. There was never a lack of action. The pace never let up as Spidey literally stumbled from one fight to another. It is rare indeed in this medium to find a writer/artist team that work so well together, and are able to produce so many classics. I would say that these ten issues represent the very height of the Lee/Romita collarboration, as well as the height of Spider-Man himself.

Yet, while this was the height, the end was sadly not far away. Unlike the end of the Ditko days, the Romita years ended, not all at once, but rather they lingered on for quite some time to come. Johnny, soon after the tablet series, stopped drawing the full pencils and only inked over the other artists such as John Buscema and Gil Kane. Then with issue #97, he stopped doing even that and Frank Giacoia took over the full inks, while Johnny moved on to become the Art Director for Marvel. Still, the Lee/Romita era was not quite over, for Stan stayed with the book until

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issue #100, being replaced by Roy Thomas for four issues and Johnny returning to draw pencils and occasional inking in issue #106.

Often in the comic industry, when a creative team enjoys unprecedented success with a magazine and then (for one reason or another) leaves the book, fans are always quick to point out that the new team (writer/penciler/inker) is not as good as the old one. When Steve Ditko left back in issue #38, I am sure that many fans felt that there was no one who could replace him. I am also just as sure that those same fans (if they are still around) said the exact same thing when Johnny left the book in issue #97 and when Stan left in issue #100. Well, on *Spider-Man* at least, they got their wish when they both returned. I personally feel that it would have been the better thing had they not returned. What happens when two living legends return to the scene of their greatest triumph? Instead of a glittering encore, the fans were faced with. . .

THE MORNING AFTER THE NIGHT BEFORE

A few years ago (1977—5 years after he had left the book) I had the opportunity to interview Stan Lee at the Marvel offices in New York. In response to my questions concerning his writing, he said ". . .I'm bored with (writing). I want to do other things now." Judging by issues #105-111, I would have to agree with him. In these issues, (and with some of the issues done just prior to his departure), it seemed as if Stan was just going through the motions. I suspect that the only reason he wrote as far as issue #100 was because he wanted to have that 100-issue unbroken writing string. (To be sure, *Spider-Man* was his greatest character, and he does have a certain fondness for him, and was reluctant to turn him over to other hands.)

Romita's art somehow seemed both more complete and very sketchy at the same time. Perhaps this was because his time was very much divided between the book, being Art Director, and later on with the *Spider-Man* comic strip that he and Lee began to do. He was assisted in the art chores by Tony Mortellaro. (This was not a well-known fact at the time, as the credits only bore Johnny's name.) The reason for this was probably because it had been decided that it was to appear that Johnny was doing the full pencils and inks so that the book would have the same "look" that it did in the old days. However, Tony took to a unique way to make sure that his name was included in the book. In the backgrounds, there kept appearing signs with partially obscured words, usually only three or four letters would appear. The only thing was that these letters would be the same letters over and over. A few eagle-eyed fans realized what was going on. When the letters were strung together (and a few others added) the message that came out was "Backgrounds by Mortellaro." (Later, Dave Hunt would use the same method to hide the fact that he was doing the backgrounds.)

Still again, that was not the end of the Lee/Romita collaboration, for Lee returned once more (this time by proxy) to the *Spider-Man* saga. But to understand how (and why) we must return to the year 1968. It was then that Stan decided to take what was then considered a bold step into the magazine market. He decided that if *Spider-Man* was such a hot seller, he was going to print up a second Spidey book entitled, *The Spectacular Spider-Man,* in a larger format (8½ x 11) with more pages (62). So experimental was this book that the first one was in black and white, the second one was in color (and slightly smaller, 8 x 10¼ and only 58 pages), and there was no third issue. (In these days of the 60¢, 32-page comic, the real heartbreak of this book was that it was sold for only 35¢.)

The reason for the short run was because of the poor distribution of the quarterly book. Also, stores were not sure whether to place it in with the other comics or with the regular magazines, and thus many fans ended up missing it. So returning to '73, Gerry Conway (the new writer of *The Amazing Spider-Man*), came across this story and wanted to represent it for all those who had never seen it the first time around. Gerry, by altering enough of the dialogue of issue #1 to fit it into the regular continuity, as well as having Johnny add new art, it was presented (in color for the first time) for the fans to see, thus giving Stan one last shot at the character that he had long been associated with. (*The Spectacular Spider-Man* #2 was represented as *Spider-Man Annual* #9, albeit with a few pages dropped.)

Johnny left the book once more in issue #125, leaving the art chores in the capable hands of Ross Andru and Jim Mooney. But even that was not his last gasp, for he continued to draw the covers off and on for years to come. Perhaps, this occurred because he was quite sincerely fond of Spidey, but it also gave the book a sense of continuity in its look. As a matter of fact, Johnny did step in on occasion to pencil or ink an issue when the need arose.

Thus ended the Lee/Romita collaboration. . .not as it began with a bang, but rather a whimper. The magazine went on, *Spider-Man* went on, life went on, but something was gone. For me (even though I would not really notice it for years to come) the magic was gone from this, my favorite hero. That is not too say that Conway stories were not good, for I really did enjoy them. He even returned the power to one of my favorite Spidey villains, Doc Ock, who had seemed to grow less impressive in his last few previous appearances. But the book just was not the same.

As a writer, Lee was an illusionist in the grandest sense of the word. His format of plot/art/script added a life to comics that had been missing for several years. Under his tutelage, the medium became exciting and vibrant. He seemed to be able to sense the needs and wants of the readers, and gave them exactly that. His comics, in general, and *Spider-Man* in particular, echoed the hopes and naivete, the flash and show of the youth of the sixties. He broke down all the barriers of what comic books were supposed to be and to do. He defied all the conventions that were set before him and created a new mythos out of the ashes. He should have left well enough alone after *Spider-Man* #100 and left it for others to carry on where he had left off. But instead, he attempted to keep the magic going.

Ultimately, it nearly ruined *Spider-Man,* for the writers that came after Lee saw what he had done to make Spidey famous, and instead of learning from it, they copied it until they beat it into the ground. Only now, under the editorship of Tom DeFalco, and the writing of people like Bill Mantlo and Roger Stern, has Spidey begun to return to his former glory. (I cannot help but to point out that if there ever has been someone who does Lee better than Lee did it is Roger Stern. He is definitely the brightest star in Spidey's future.

As for the art of Johnny Romita: while it may have been Steve's art that gave the fans a "feel" for the wondrous wall-crawler, it was Johnny's touch that gave the web-head the power and vigor that launched him into national attention.

Illusion, yes. Magic, yes. It was both of these things, and it was more. It has been said that the comics that we read while growing up always look better than the books of today (whenever "today" might be) and I have to agree with this opinion. To me, there will never be a greater character, or a greater book than *The Amazing Spider-Man* during the Lee/Romita days. To be sure, there are more likely better writers than Stan, but to me there is no greater. And while Johnny's art is not the most flamboyant, I feel that no one captured the look of Spider-Man better than he.

Today, Spider-Man is not the same as he was under these masters, but then again if he was he would not be Spider-Man at all. For if Stan taught us anything at all he taught us that the only convention that we should follow is that of unconventionality. *Spider-Man* was always a place of innovation, and it should remain so today. And as soon as anyone says that "we can't do such-and-such to *Spider-Man* because. . ." it should be done for that very reason. The people in charge should realize that virtually everything that happens in Spidey's life will be accepted by the fans, for they have accepted all the changes and breakthroughs that have happened thus far.

Perhaps now, with the new editorial policy towards him, that is exactly what will happen. One can only hope.

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Aunt May Must Die!

by Thomas Fagan

Ever have an old car, one that was perfect when new and gave you years of economical service? When that tool had outlived its usefulness, you probably felt some regret. You might have given it a pet name. Or poured money into it past its cost-effectiveness. Finally, though, you traded the clunker in on a newer model.

Everything has a span; cars, insects, empires, even fictional personnae can go from fresh and functional to stale and obsolete. Supporting characters are especially susceptible to deterioration. Often, they are contrivances which bring about a situational crisis for the main hero. Yet, when the crisis passes, increasing strain falls on the side character to validate his continuance. As crises mount, the helper either blossoms into a major participant, or collapses into a stereotyped, repetitive inanity.

A case in point; Aunt May of Spider-Man fame.

In the fictional continuum of the Marvel Universe, few sidekicks have achieved the sacrosanct treatment awarded one May Parker. She has changed less than any established performer. Compared to May, Sue Richards is a Hamlet, Odin has gone through primal scream.

She was the essential tool in establishing the split-personality Peter/Spidey *angst*. She provided the dramatic conflict which made the early issues human and understandable. The bad heart was a perfect contrivance to justify the "secret identity" aspect. However, somewhere around the fifth heart attack, the device became worn. By issue #144, when she asks, "Why do the young people die. . .While we old women go on and on?", I was inclined to agree.

Yet the old heart beats on, even though May's other plot-asset, her figure-of-authority-with-compassion role, had atrophied rapidly following Peter's move to college. The move in with Harry Osborn after issue #45 pretty much removed the "what if Aunt May should find out?" danger. The few times Marvel has tried to develop May's character past the early stereotype (most notably in the Doc Ock romances and the Grey Panther rebellion) she has run a short gamut between dull and ludicrous. Almost all of her time has been put in between hospitals, nursing homes, hostage scenes, and "mandatory Aunt May appearances." Recently, Marvel has tried to validate her continuance by introducing Nathan Lubensky, her fiance. However, he strikes me as a better replacement than supplement for her. He even makes a better hostage, being already a veteran of four incidents (*PP* #50, *PP* #57, *Spidey* #224, and *Team-Up* #119).

Dipping through a representative sample of around 200 Spider-Man appearances in all titles from all years, I found 99 random May appearances. 94 of those appearances are in either *PPTSS* or *Spider-Man (SM)*. She has three *What If? (WI)* shots (#19, #24, and #30), and only recently appeared in *Team-Up*. I can count her total *PPTSS* panels on my fingers. Her inability to break out of the main title says much about her supposed indispensibility. Perhaps it speaks more about the timidity of Marvel writers on supplementary titles to mess with the plots of main titles.

However, *SM* and *PP* do define May's depth as a character. Her roles credit as follows:

—Authority Figure (28 times). More than any other image, May's character shows her instructing persons about right and wrong. Whether she's giving Peter permission to travel to Philadelphia in *SM* #11 or berating the Scorpion for his bad manners in *SM* #146, she is a person you have to act nicely toward if you don't want to suffer the consequences.

—Hospital Patient (21 times). She is also a very ill figure. They haven't tortured her recently, at least since her move to the skilled nursing facility in *SM* #189. She had a token stop at a hospital for bruises in *SM* #200, but what anniversary issue would be complete without May in the hospital? This total doesn't include her seven nursing home issues, her four out-patient medication crises, her two (*SM* #18 and #210) confinements to wheelchairs, or her visits to others in hospitals (#137 and #208). Her earliest convalescence was issue #10.

—Health Nag (21 times). As much as she suffers, she worries more about others. Before issue #35, she had lectured Peter eleven times about assorted sweaters, galoshes, or sundry exertions. She's levelled off since then, but as late as issue #211, she was warding off colds.

—Cupid (16 times). As late as issue #208, May has tried to get Peter interested in girls. We all should have such aunts. No suitress of Peter is official until she meets Aunt May. The great Mary Jane Mystery was May's pet project, and she handled it with suspense for twenty issues until MJ's intro in *SM* #42. May and Betty Brant have also shared hostage chains *(SM Annual One).*

Feeder of People (14 times). This is May's earliest identity. The early issues are bloated with chewing Peters. He gets fed in *Amazing Fantasy* #15, in *SM* #1, and twice in *SM* #4. Doc Ock bums chicken in *SM* #157, and the Peter-clone munches in *WI* #30. Nor has she stopped; issue #224 saw her busily planning dinner. It makes me wonder why everybody in that series is always so skinny.

Feeler of Pain (15 times). In addition to her assorted clinical visits, May is often shown experiencing different levels of discomfort. These range from the mild fainting spell of *SM* #29 to the massive coronaries of numbers #66 and #177. She has had three operations, including a bypass. She was actually declared dead for five issues (#195 - 199), but none of us really believed that, anyway. Let the lady rest.

Spidophobe (12 times). This aspect has shown a lot of usefulness, but it is antique. As early as *SM Annual #1,* she showed dislike of him. The Doc Ock unmasking scene and its repercussions in *SM* #12 and #13 played on this fear well. However *SM* #200 showed a breakthrough in the Spidey/May impasse. Things have come a long way from the "Aunt May. . .Assassin!" episode (*SM* #115). It's hard to believe she could dislike someone who's saved her life so often

Other times, May has played TV freak (recently: *Dallas*) ten times, a Traveler (furthest: Florida in *SM* #10) five times, and a hostage (Sinister Six, Beetle, Green Goblin, Doc Ock, Scorpion, and Burglar).

These roles color May as a fairly typical non-superhero supporting acress in Marvel. Like Karen Page, Jane Foster, Peter's various girls, Happy and Pepper, Rhodey, Nova's family, or Betty Ross, May exists to dramatize the human side of the hero, to look after piddling details of the hero's civilian life, and to provide a convenient hostage when circumstances warrant. However, there is limited use to the continuing plot to be gained from these roles. Three hostage appearances and a dozen suspicions about the hero's "odd disappearances" wear out the average sidekick. A supporter doesn't have to necessarily "die" (whatever that means this week in the Marvel Theology); Karen Page had a good guest-stint in *Ghost Rider* after she left *DD.* The Hogans are a happily married and disappeared couple. Even Gwen Stacy exists in some clone form somewhere. These characters did not fail. They had merely used up their utility in a certain role.

So, the time has come for May Parker to recede from the pages of monthly Marveldom. Death isn't necessary. My favorite idea is to make her the next herald to Galactus. Another heart attack or hostage situation would display dramatic bankruptcy of the character, and May deserves better than that. It is difficult to see any other way May could fit into the central action. The Doc Ock romance was dumb and embarrassing, unworthy of this dignified senior lady. After all, she is best known as a good judge of character, especially in choosing friends and lovers. At least the Nate romance is believable. Perhaps a six-month honeymoon is in order, somewhere where there aren't any phones. The "vacation" ploy has worked before when May got in the way (*SM* #10, 44, and 72). I hope the recent *PPTSS* revelation that May and Nate will be setting up a Senior Center means they'll be too busy to appear, but too much ink has been invested in this couple recently to make an early withdrawal possible. However, it is also unlikely the "Center" development will add much. There are many people on the sidelines who are recently underused: Flash and Sha-shan, Liz and Harry, Deborah Whitman, and Madame Webb.

That last character has the greatest promise. She has enough of May's features (including physical resemblance—see the cover of *SM* #229) to easily replace Mrs. Parker as an invalid maternal authority figure. Yet, as a superhero, she can easily supplement the central actions.

After all, it is time to loosen up a bit, especially on the secret identity factor. May's heart is not the reason Peter cannot go public. Like the White Tiger, Peter's life would be immensely complicated if a newspaper headline or TV station revealed his ID. However, a limited hang-out such as is enjoyed by Daredevil, Iron Fist, and Captain America would offer a wealth of plot opportunities. The recent hint that Debbie Whitman is on the trail greatly excited me. Another who should be allowed to know is Flash Thompson, if only we can see the look on his face when he finds out. Another who leaps to mind is Nick Fury, Director of SHIELD.

So be it. I like May, but I think of elderly relatives whom I want to see healthy and alert. May makes me think too much that she's being used, and the writers will only let her go when she's crippled and on welfare. Remove the life support now; let her drift off to that happy realm where Perry White, Happy Hogan, Sharon Carter, and Bucky frolic and swap old plot lines, happy in the knowledge that the greatest good is to depart when one's time comes.

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GERRY CONWAY: Life Hanging By A Thread

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by Steve Webb

There reached a point in Gerry Conway's tenure as Marvel's whiz-kid writer that letters started appearing in his various magazines inquiring about his sanity. In a relatively short period of time (more so considering how slowly time passes in comicdom), Conway managed to kill off probably the most popular supporting character in *The Amazing Spider-Man*, impale his most menacing villain, turn Franklin Richards into a vegetable in *Fantastic Four*, nearly kill off Jane Foster in *Thor* and then revive Jane by sacrificing (for a time, anyway) the life of the goddess Sif.

It was as if Annihilus had emerged from the Negative Zone and taken over some key scripting chores from Roy Thomas.

At the same time, Conway's writing for *Spider-Man* had a sort of coherence that was sorely missing for some time after he left the series. Some aspects of that coherence seemed a little silly at the time—for instance, Dr. Octopus' romance with Aunt May—but they usually had some basis

in what had already happened in the series, and managed to exist despite several artist changes during Conway's tenure, which began with issue #111.

He began writing *Spider-Man* during the last several issues in John Romita's lengthy stint drawing the magazine. Romita seems to have tired of the magazine by then, and it isn't exactly his best work. Conway first got to show off his chops in a three-part Dr. Octopus story that introduced the villain Hammerhead, in addition to drawing on Aunt May's confusion over whether Doc Ock or Spider-Man is the real bad guy—something that cropped up long before.

For some reason, however, Marvel spent the next three issues representing its black-and-white *Spectacular Spider-Man* story in color with some new dialogue and artwork. A nice touch for those who missed the original, but an indication that perhaps Marvel and Conway were backpedaling.

Three issues later, the team was moving forward quickly. The cover featured vignettes of various individuals close to Peter Parker—Norman and Harry Osborn, Mary Jane Watson, Flash Thompson, Joe and Randy Robertson, Aunt May, J. Jonah Jameson and Gwen Stacy. It promised that one of the characters would die by story's end. Guess who?

Characters had died in *Spider-Man* before, mostly when they came too close to discovering that Peter Parker is Spider-Man. Frederick Foswell died in issue #52 and Gwen's father, retired police Captain George Stacy, died in issue #90. (His dying words to Spider-Man revealed that he had guessed the hero's secret.) Perhaps Conway found it necessary to kill the Green Goblin for the same reason. Norman Osborn had, admittedly, recovered his Goblin memory twice already, and as the Goblin knew Spider-Man's secret identity. The difference was that Stacy and Foswell weren't villains, despite Foswell's two attempts at a criminal life. For the Goblin to die just because of what he knew would indirectly violate the often-spoken superhero's code never to take a life. Even for a bizarre accident to happen, the writer would in effect be doing Spider-Man's dirty work for him.

But, what if the Goblin killed someone close to Parker/Spider-Man? Perhaps he would then deserve to die. And then, if he ended up dying by his own hand—on whose conscience must it rest? Gwen Stacy, introduced into the magazine when Parker first arrived at Empire State University and the one love of his life for a full six years of issues, became a sacrificial virgin to eliminate the Green Goblin.

But if the superhero's code was not technically violated, the Pandora's box was opened. The next two supporting characters introduced into *Spider-Man* were killers the reader was supposed to sympathize with. The first, John Jameson, had been around since issue #1 and had fought Spider-man in issue #42. But a moonstone he wore around his neck somehow changed him into the Man-Wolf—a werewolf-like killer who would later appear in his own series in *Adventures in Fear*.

The second was the Punisher, Conway and artist Ross Andru's nod to Cling Eastwood's "Dirty Harry." An AWOL marine, according to later extrapolations on the Punisher's beginning, he has become a vigilate executioner after mobsters murdered his family. Although he is at first hired to eliminate Spider-Man (who is wanted for the deaths of Ms. Stacy and Norman Osborn), he will eventually team up with Spider-Man several times before appearing in a pair of black-and-white comics and eventually becoming one of Frank Miller's *Spider-Man* transplants in *Daredevil*.

The Jackal was also introduced in issue #129 with the Punisher, a revenge-seeking psychopath who blames Spider-Man for Gwen's death. He turns out to be Professor Warren, a biology professor at ESU who used cell samples of Parker and Ms. Stacy to clone them. The name corresponds with Parker's high school chemistry teacher, but they don't look at all alike.

The Jackal's introduction set in motion a subplot apparently ordered by Stan Lee, who agreed with the outpouring of letters calling Gwen's death a mistake. Conway was apparently ordered to bring her back, in a sad parallel of the return of Alfred in *Batman* during the mid-'60s. (This wouldn't be the first or last parallel *Spider-Man* had with *Batman.*)

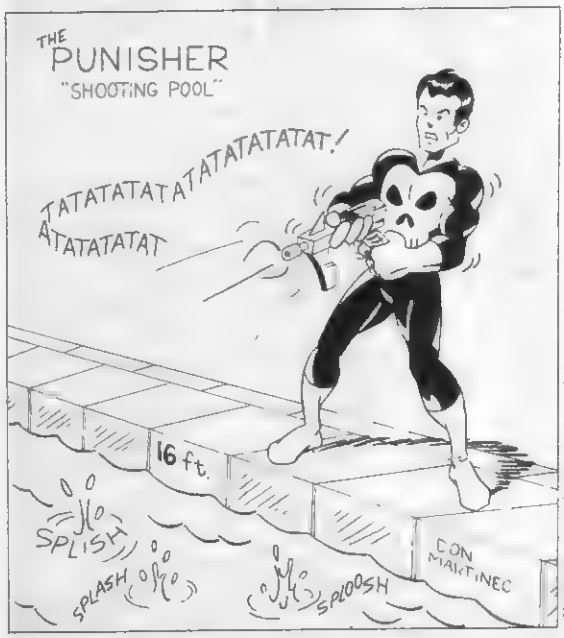
He brought her back to almost no one's satisfaction, but not without violating the superhero's code again along the way. He did this by returning two long-gone characters to the magazine, Liz Allen and the Molten Man. Perhaps it was just a coincidence that Liz left the magazine the same issue Mark Raxton became the Molten Man. Conway didn't think so, and he reintroduces Liz as MM's step-sister who is torn between fearing Raxton and wanting to save him from slowly scalding to death. Spider-Man basically solves this by fighting Raxton in his efforts to save his own life and allowing him to die.

The Green Goblin would also return, to almost no one's surprise. Harry Osborn inherited his father's second identity when he discovered Dad's glider-impaled corpse and tried to cover up the Goblin's involvements with Norman Osborn's life or death. Harry's previous LSD experiences substituted for the chemical accident that caused his father's schizophrenia. Unlike his father, however, he wasn't as apparently in control of things. He was, in fact, so unhinged that no one believed him when he revealed Spider-Man's identity.

A two-part Mysterio story served as a backdrop for Spider-Man to start seeing the Gwen clone. Mysterio stories always deal with illusion and Spider-Man doubting his sanity, so the Gwen clone could have seemed like just another illusion, or an indication that Parker/Spider-Man was particularly vulnerable to insanity and hallucination at this time. At any rate, shortly after biological tests revealed Gwen to be a clone of the dead Gwen, all questions were answered. The Jackal had created the clone, a Spider-Man and his Jackal identity because of some banal crush he had on Gwen. Gwen was therefore useless as a continuing supporting character, but Marvel copped out on her death all the same. Everyone was left disappointed.

And that probably includes Conway, because he quit writing *Spider-Man* after issue #149, where the Jackal and the Spider-Man clone die and where Gwen wanders off at the end to pursue a new life.

Will she ever return? Well, never say never in comics or real life. I'll no doubt be proved wrong by the time this sees print, but wouldn't it make a great (albeit cruel) joke if Gwen becomes Dark Phoenix for the X-Men/Teen Titans team-up comic?



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The Web-Slinging Adventures Of

Wolfman & Pollard

by J.A. Fludd

The year was 1978, and Len Wein had decided it was time to pass on the scripting duties of *The Amazing Spider-Man* to someone else. His tenure as Spidey's writer had culminated in the longest and most elaborate Green Goblin story ever conceived: It ran five issues (#176 - #180), an epic by *Spider-Man* standards. But now it was time for a successor to take over the book. The successor turned out to be Marv Wolfman, who had worked with Wein on a lead-in story that started in *Nova* #12 and concluded in *The Amazing Spider-Man* #171. (Many fans recall that Wolfman created the Nova character in an effort to recapture the spirit of the Marvel comics of the early '60s. *Nova* was thematically close to the vintage *Spider-Man,* and the team-up of the two characters was something of a special event.)

Marv Wolfman took over the writing of *The Amazing Spider-Man* with issue #182, and his stay would prove to be a long one. So long, in fact, that he would become responsible for building a momentum in Spidey's storyline that would carry the series to its 200th issue. The special nature of centennial issues of comic books bears some discussion here. Tradition has it that every hundredth issue of a comic book must be Something Special. It dates back to Stan Lee and Jack Kirby's hundredth issue of *The Fantastic Four,* in 1970. Remember that Lee and Kirby wrote and drew every single issue of that series from the first to the 99th and had done six Annuals besides—a track record unmatched to this day. So, the hundredth *Fantastic Four* could not be just *any* story. For that issue, Lee and Kirby pitted the FF against android replicas of nearly every adversary they had battled during the course of the series. (Never mind that the story was full of plotholes big enough for the Hulk to jump through: this was Stan and Jack's hundredth issue!)

A centennial (or bi-centennial, or tri-centennial) issue of a comics series must be a true landmark. It must give the reader a sense of where the book has been and what ground has been covered over the years. Often, it represents a very significant turning point in the lives of a character or characters. And often, it is a super-colossal spectacle of the first order: the donnybrook between all the existing Avengers and the gods of Olympus in *The Avengers* #100, the battle between the new X-Men and the Sentinal copies of the old team in *The X-Men* #100. Clearly, then, a hundredth issue is a special challenge for the creative team of a comic book, as it must somehow be distinguished from all the other centennial stories. Further, in Marvel Comics, it must be made to fit in with a larger, overall storyline, which makes things even more difficult. So what was Marv Wolfman to do with the 200th *Spider-Man?*

For the answer, let us look at a "seed" planted in Spidey's storyline a year before Marv Wolfman took over. In issue #170, Wein had Ben and May Parker's old house in Forest Hills (where Peter Parker/Spider-Man grew up) sold to a sinister person who swore he would at last find the fateful secret the house contained, a secret he had attempted to discover many years ago. Longtime readers who were familiar with the origin of Spider-Man from *Amazing Fantasy* #15 were expected to recognize this man and know that an ominous part of the past would soon return to haunt the web-slinging hero. In the meantime, Wein concentrated on other major plots such as the "Harry Osborn's Therapist Becomes the Green Goblin" extravaganza, and then passed the reins—including the subplot of the Parkers' old house—to Wolfman.

It seemed at first that Marv Wolfman had forgotten that subplot of the Parkers' home, because he had other fish to fry (or webs to spin, as the case may be). An answer to a fan letter in issue #183 says, ". . .Marv and the rest of the creative team on *Spider-Man* are making a real effort to bring (this) spirit of innovation and change back. . .Marv in fact intends that each issue of *Spider-Man*. . .contains a real development in Peter Parker's life." The idea was to return Spider-Man to Stan Lee's early '60s school of perpetual plot twists, to the days when Smilin' Stan struck while the *irony* was hot. With issue #186, Wolfman was joined by an illustrator who would complement this effort by injecting into his work some of the style of Spider-Man's original penciler, Steve Ditko. This artist was Keith Pollard. Wolfman and Pollard had already successfully guided *The Fantastic Four* to a 200th issue special in which the classic rivalry between Mr. Fantastic and Dr. Doom came to a head, and Doom suffered a mental breakdown. Now they would work towards an equally memorable bi-centennial for Spider-Man.

Wolfman's first four issues were actually drawn by Ross Andru, who had been with the series through the writing stints of Gerry Conway and Len Wein. (Also, issue #187 was drawn by Jim Starlin and issues #189 and #190 were by John Bryne.) In issue #182, the "development in Peter's life" was a marriage proposal—something that came as a surprise, in view of all the years that Peter Parker has been a loner because of his introversion and his double life. But then again, we knew that Peter could not actually tie the knot with Mary Jane Watson. Is issue #183, she turned him down for the very reason that long-time Spidey readers would expect, having known her all these years; she is "not the down-home-and-marrying kind." But in issue #192, we learn that the wisecracking, happy-go-lucky Mary Jane is insecure about marriage because of the break-

J.A. Fludd, who is a frequent contributor to the Chronicles Series, *has a pet boa constrictor.*

up of her own parents. (Incidentally, Mary Jane has exited the *Spider-Man* cast of late. She has not appeared in *The Amazing Spider-Man* since issue #210.)

Exit Mary Jane; re-enter Betty Brant Leeds, one of Peter's earliest heart-throbs (#184). It seemed that Betty's marriage to Ned Leeds had fallen on hard times and she had come to Peter on the rebound. This sort of thing Peter definitely did not need, and he attempted to discourage her in issue #195 by feigning cruelty in hopes of shocking her into going back to Ned ("You were just convenient—you showed up when Mary Jane jilted me!") Instead, she ran out on both of them. As Peter himself might say, the old Parker luck was running true to form.

And then, in issue #185, Peter's life took a genuine step forward with his graduation from college. While it is true that the Marvel Universe has a peculiar sense of the passage of time, it was no doubt becoming difficult for readers to accept Peter Parker's protracted higher education: He had been in college for something more than ten years, "real" time. His graduation was like a millenium—but, as Stan might say, into every superhero's life a few drops of irony must fall. Peter was allowed to go through a ceremony, but he could not actually graduate because he had missed a required gym credit!

Keith Pollard arrived with *The Amazing Spider-Man* #186, and it was here that Wolfman's intrigues began in earnest. As Peter's life moves ahead, so did that of Spider-Man. Our hero was finally cleared as a suspect in the slayings of Norman Osborn (the original Green Goblin) and Captain George Stacy, for which the authorities had been hounding him for years, and which added to the thoroughly unsavory reputation Spider-Man had already received from J. Jonah Jameson. This had very far-reaching ramifications for the web-slinger. For years he had been an alienated figure, an outcast, mistrusted at every turn, catching supervillains while trying to avoid being caught by the police. Now, Spider-Man stood to receive the same treatment as other super-heroes like the Fantastic Four and the Avengers. He would become a celebrity, an idol of the public, a darling of the media. All of which, of course, made J. Jonah Jameson positively livid.

As Peter's Aunt May was sent to a nursing home, the sinister Spencer Smythe returned (issue #189) and kidnapped Jonah's son John. Smythe's objective: to destroy both Jameson and Spider-Man by changing John once again into the Man-Wolf. Smythe blamed the two of them for his impending death by radiation poisoning. Longtime Spidey fans will recall that Jameson had paid Smythe to build the original Spider-Slayer robot with which to attack the wall-crawler. That Spider-Slayer—and all the others that Smythe built as he became obsessed with Spidey's destruction—was a failure, and in continuing to create these robots, Smythe exposed himself repeatedly to radioactive materials. Now he was dying and wanted to take Spider-Man and Jameson with him.

The scheme backfired, however, as Jameson talked his way through to the persona of his son within the Man-Wolf when the creature carried him to the top of the Brooklyn Bridge. The Man-Wolf reverted to human form and the stymied Smythe triggered an electronic device he had implanted in the young Jameson's body. John staggered in pain and fell from the top of the bridge in the midst of a driving rainstorm. Spidey tried to save him, but the rain made John Jameson slip from the web-slinger's grasp. What Spider-Man saw, but Jonah did not, was that as John fell, he disappeared in a flash of light; teleported to parts unknown by Spencer Smythe. Jameson understood only that his son was gone, and as far as he was concerned, Spider-Man was to blame (issue #190).

The following issue, *The Daily Bugle* was plastered with headlines proclaiming Spider-Man a killer, which infuriated the wall-crawler no end. Meanwhile, Jameson played right into Spencer Smythe's hands by commissioning a new Spider-Slayer. Showing Jonah his handiwork, Smythe tricked the pontificating publisher into donning what appeared to be an electronic control bracelet, but was really an explosive device which Smythe locked to Jameson's wrist. The bracelet had two identical parts, the other one meant, of course, for Spider-Man.

In overcoming the Spider-Slayer, Spidey knocked himself unconscious and was easily captured by Smythe. He revived shackled to Jameson, with the bracelet set to explode in twenty-four hours. In issue #182, another old enemy chose to attack Spidey and Jameson while they were shackled together—namely, The Fly. The ironic thing about this was that Jameson had paid a Dr. Harlan Stillwell to outfit the Fly with his costume and powers—again, with the purpose of tearing down Spider-Man! It was as if the ghosts of all of Jonah's attempts to destroy Spider-Man were coming back to haunt both of them. The Fly let his victims fall several stories to the ground and had left them for dead. Taking the brunt of the impact, Spidey was rendered senseless, and Jonah saw a perfect opportunity to peer under the webhead's mask and learn the identity of the bane of his existence at last. . .

Eventually, Spidey recovered and returned with Jameson to Smythe's laboratory (where the demented scientist had died while all of the above was happening), there to deduce a means of deactivating the bomb and saving them. But our hero's problems were far from over. He was convinced that Jonah had indeed taken advantage of his opportunity and learned that Spider-Man and Daily Bugle photographer Peter Parker were the same person. And so, Peter was be-

ing slowly consumed by paranoia as he wondered how much more rope Jameson would give him before tightening the noose. (Flash-forward to issue #201: JJJ, who has had a nervous breakdown by this time, is telling his therapist about the incident. Just as he was reaching for Spider-Man's mask, a policeman happened by. Afraid that the officer would try to quarantine him and Spidey because of the bomb, Jameson picked up Spidey and carried him away before the officer could spot them. Spidey came to, and the chance was gone. But the wall-crawler had no way of knowing this. . .)

In issue #193, matters became worse still, as Peter wound up on the bad side of Bugle city editor Joe Robertson (who, in the past, had always been a friend to Peter and a buffer between him and JJJ). Insisting that there was some connection between Peter and Spider-Man, the obsessed publisher ordered Peter fired. But Robbie went out on a limb and assigned Peter to photograph the appearance of the Egyptian delegation at the King Tut exhibit. But Peter, having been shackled to Jameson as Spidey, was of course not there. Jameson fired him and berated the disappointed Robbie.

And meanwhile, fate was drawing its strands tighter and tighter. Back in the Parkers' house in Forest Hills, Queens, the shady figure from issue #170 was tearing apart everything in site, ripping up floorboards, still looking for that elusive something. . .

Peter did not remain unemployed for long. The very next issue, the prize-winning photographer was snapped up by the Bugle's rival, The Daily Globe. And in the meantime, the tenant of the Parkers' residence confronted Dr. Ludwig Rinehart, the chief administrator of Aunt May's nursing home, and forced him to help him "get rid of" Peter, to expedite the mystery man's plans to wrest the secret of the house from Aunt May. By now we were expected to recognize the mystery man as none other than the Burglar, who broke into the Parkers' home and shot Peter's Uncle Ben in Spidey's origin story (*Amazing Fantasy* #15). But who was Dr. Ludwig Rinehart. . .?

And so, it appeared that ominous things were in store for Aunt May. In issue #195, after battling the Black Cat, Peter returned to his apartment to discover a telegram informing of *Aunt May's death!*

Now, as we all know, the reports of May Parker's death were greatly exaggerated, and forty-four percent of the readers who wrote in about this development knew just what was going on (letters page, *Amazing Spider-Man* #210. Compare this with the twenty-eight percent of responding readers who believed that Aunt May had finally met her maker.) However, there is little reason to believe that Marv Wolfman didn't know just what he was doing when he confronted the audience with Aunt May's demise, fabricated or not. An integral part of the Spider-Man legend is the nearness of the threat of death hovering over the characters. Spiders themselves inspire thoughts of evil, danger, and doom in our society. And the possibility that the ageless Aunt May could expire at any time has been hanging over Peter Parker's head practically from the beginning of the series. Her health has literally been as tenuous as a spiderweb, and she has endured heart attacks beyond reckoning. Since this is a comic book, though, the readers never expected to have to deal in earnest with Aunt May's mortality, and it is likely that many still do not expect this to occur any time soon. By trying to make us believe that the Farrah Fawcett of the geriatric set had gone to her reward, Wolfman was confronting Spidey fans with something at least as traumatic, if not more so, than the death of Phoenix in *The X-Men*.

Agonizing over his inability to save Aunt May from death (another important Spider-Man motif is guilt), Peter wandered about until he found himself back at the house in Forest Hills—which, he discovered, had been ransacked from top to bottom and reduced to a horrifying shambles. Unaware that the Burglar had returned, Peter came up with another answer to who had done this to Aunt May's house so coincidentally to her death: He remembered that Dr. Ludwig Rinehart was an alias for Spider-Man's old foe, Mysterio! Before he could pursue Mysterio, however, Spidey was detained by his battle with the Kingpin (issues #196, #197).

Further twists occurred the next issue, as Rinehart/Mysterio turned the tables on the Burglar, rendering him unconscious with gas and tying him up in the basement of the nursing home. Knowing what the Burglar was after, Mysterio now intended to steal the treasure of the Parkers' house for himself.

All this time, the mind of J. Jonah Jameson had been coming more and more unhinged. He was flying into more fits of rage, more severely, more often, and at less provocation than he had at any time in the past. Finally, when The Daily Bugle's board of directors questioned Jonah's firing of Joe Robertson (who had gotten the gate shortly after Peter did), JJJ's mind snapped altogether. He gave one final tirade, in the middle of which he collapsed into a total nervous breakdown.

Or, at least, that was the way it seemed. *The Amazing Spider-Man* #206 (written by Roger Stern after Marv Wolfman left the book) revealed that Jonah's breakdown was in fact the result of psychic tampering by the insidious Dr. Jonas Harrow, creator of Hammerhead and Will-O'-the-Wisp. This is a regrettable example of a thoroughly "comic-bookish" cop-out. A real nervous breakdown, and the struggle to recover from same, would have provided us with a remarkable and fascinating subplot. Here was the great and powerful J. Jonah Jameson, publishing magnate and arbiter of public opinions, wealthy and successful—but plagued by his own personal demons and obsessions, just as supposedly "lesser" men are. Back in issue #192, when they were bound together and apparently doomed, Jameson at last confessed to Spider-Man the real reason why he has always hounded our hero. In tears, JJJ told Spidey: "Your very existence has served to humiliate me. . .to make me less than the great man I could have been. I was a good man once. . .a strong, proud man. . .then you. . .became by private devil. . .my single obsession. . .the constant reminder of how weak I (am). . ." After Spidey saved them, Jameson was tortured by this self-revelation to the one he hated most, and even more determined to tear Spider-Man down. This was the culmination of years of development in Jameson's character: his admission to Spider-Man that his greatest fear was his own human frailty. A real nervous breakdown could and would have added compelling new dimensions to Jonah's already complex personality. But instead, the matter was resolved with a standard "revelation-of-the-hidden-villain" melodrama. A pity.

In issue #199, the Burglar escaped from his confinement by Mysterio. At the same time, Spider-Man returned to the house in hopes of learning why it was ransacked (he was still oblivious to the Burglar). Mysterio appeared at the house and Spidey pursued him back to the nursing home, where Mysterio drugged our hero, leaving Spidey unconscious and making good his escape. When he revived, Spider-Man would discover that the depressant chemical had neutralized his powers.

Now, Marv Wolfman and Keith Pollard were ready for the one story in which all their months of elaborate, painstaking preparation would pay off. The stage was set for the double-sized 200th issue of *The Amazing Spider-Man*.

Peter appeared at his apartment, *sans* his powers but still determined to avenge Aunt May. Looking for a lead on how to find "Dr. Rinehart," Peter had checked the real estate agency that rented out the old house, only to learn who had *really* taken up residence there. Now that he was finally onto the Burglar, all the pieces of the puzzle fell into place for Peter, and Mysterio was quickly forgotten. A search of old newspaper articles and TV programs began to reveal some of the answers to Peter's questions about the slayings of Uncle Ben and Aunt May. At "The Black Rock," headquarters of the CBS television network, he heard a cry for help from a security guard who was chasing a thief. Without a second thought, Peter tackled the thief. The

guard turned out to be *the same one* who had been pursuing the Burglar back in 1962! Peter, having just become Spider-Man, could have stopped the Burglar, but was so caught up in his ambitions of becoming a celebrity that he let the Burglar go. As a result, the criminal went on to break into the Parkers' house and kill Uncle Ben, driving home the first traumatic guilt feelings that made Peter Parker/Spider-Man become a superhero. Now the incident was repeating itself with significant twists: same guard, different criminal, and a different reaction from the older, more responsible Peter. Ingenious irony here.

Returning again to his apartment, Peter found the Burglar there waiting for him. The Burglar knocked the powerless Peter unconscious and took him to the warehouse where Spider-Man first cornered the Burglar. The criminal revealed that the Parkers' home was once the property of 1930s gangster Dutch Malone, who hid a priceless treasure somewhere in the house before being sent to jail by Eliot Ness. The Burgler learned of this when he and Malone were cellmates in prison. The Burgler then left, saying he would return with something guaranteed to make Peter divulge the location of the treasure (which, of course, our hero did not know).

Peter escaped, changed to Spider-Man (still without his powers), and followed the Burglar to the nursing home, where he shot and grazed Spidey and left him for dead. The Burglar returned to the warehouse with Aunt May—very much alive, and terrified. Her "death" had been a cruel deception by special-effects-and-illusion master Mysterio. The Burglar was not prepared to find the wall-crawler waiting for him at the warehouse, but there he was, his powers returning. The Burgler could not comprehend Spider-Man's stake in all this until the vengeful hero removed his mask, revealing his identity and snarled, "I care because Ben Parker was my uncle!"

Positive that Spider-Man would destroy him, the Burglar fled in panic and died of a heart attack as the web-slinger closed in on him. Finally, Spider-Man reached out to the fear-stricken Aunt May: "I've known for years that you thought I was some sort of monster. . .but please believe me. . .I'm not. I want you healthy. . .I want you well. . . and I want to be your friend." For years, Aunt May has been among those taken in by Jameson's editorials and had feared Spider-Man. But now she reached out to Spider-Man, took his hand, and let him take her to the safety and care of a nearby hospital. Superb.

At the hospital, Aunt May told Peter that she and Uncle Ben found Dutch Malone's treasure inside a wall many years ago—but the box was corroded and its contents eaten away by silverfish. Stan Lee himself might have penned the final words: that all of that horror and anguish had not been for nothing, because it made May Parker a stronger woman, and brought her and Peter closer together. "It proved that love is stronger that all the doctors and all the hospitals in the world. Love is the strongest medicine of all."

Stan did, in fact, write the final page, in which our hero reflected on his experience while swinging across town. At last he knew why all of his trials and sorrows never made him turn his back on being Spider-Man for long. Knowing what he could do, and knowing that so many other people wished they could do the same things, Peter Parker found a special sense of value in upholding justice, and an equally special loathing for cruelty and crime. In the adventure of his 200th issue, Spider-Man reaffirmed his original lesson about great power and great responsibility.

The more things change, the more they remain the same. Back in the '60s, in the early years of the Spider-Man legend, Stan Lee juggled irony and death like a virtuoso, and anything was liable to change at any time. But in the '70s, readers had grown accustomed to having a general idea of whom they would see and what sort of things would happen in the *Spider-Man* series. However, Marvel Comics prides itself on its sense of realism, and in real life all things must change. Maintaining consistency within a comic book format but still allowing things to change is a difficult tightrope to walk. There is only so much that can be done without jarring the audience. Peter Parker can propose to Mary Jane, but he cannot actually marry her. He can graduate from college, but the college environment must remain a part of the stories (Peter is now in grad school and is teaching part-time). The illusory death of Aunt May best sums up what was happening in *The Amazing Spider-man* during the Wolfman-Pollard period: "If you can't actually change things, you can create the appearance of change." And so, Aunt May still lives; while J. Jonah Jameson, having been saved from the reality of mental illness, has grown significantly only in his relationship with his ladyfriend, Dr. Marla Madison.

Still, the Wolfman-Pollard issues of *Spider-Man*, taken as they are, constitute a high point in the series. This writer-artist team showed an admirable amount of skill in manipulating a storyline of head-spinning complexity and creating a 200th issue that more than lives up to the tradition of such stories. It may be a long time before Spider-Man fans see anything else to match this.

WHAT IF?
J. JONAH JAMESON HAD BEEN BITTEN BY A RADIOACTIVE SPIDER?
the AMAZING JONAH
WORLDS CHEAPEST SUPER HERO!
KESSEL '82
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SPIDER-MAN'S First Love

OR: THE BETTY BRANT CHRONICLES

by FRED HEMBECK © Marvel

based on material by LEE, DITKO & ROMITA

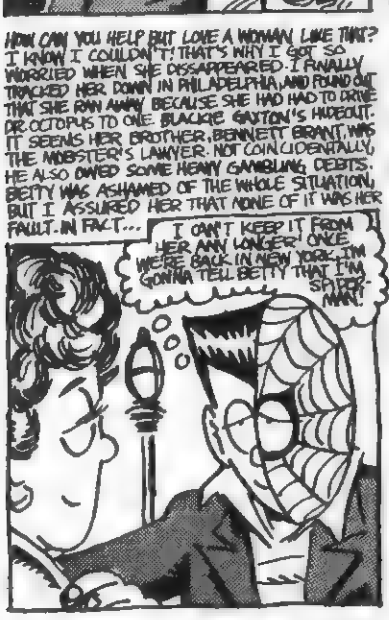
Y'SEE, BEFORE I BECAME SPIDER-MAN, I WAS PRETTY MUCH OF A DUD, SOCIALLY. GIRLS JUST DIDN'T KNOW I WAS ALIVE. AND WHEN THEY DID ACKNOWLEDGE MY EXISTENCE--WELL, I'LL NEVER FORGET WHAT I OVERHEARD LIZ ALLAN SAY THAT DAY...
HOW ABOUT INVITING PARKER OVER THERE?
HAH!
PETER PARKER? HE'S MIDTOWN HIGH'S ONLY PROFESSIONAL WALL-FLOWER!
SOMEDAY I'LL SHOW THEM! sob
SOMEDAY THEY'LL BE SORRY--SORRY THAT THEY LAUGHED AT ME!

NEXT THING YOU KNOW, I WAS BITTEN BY THAT RADIOACTIVE SPIDER, AND I THOUGHT ALL MY TROUBLES WERE OVER. WELL, FORGET IT. BEING SPIDER-MAN DOES HAVE ITS KICKS, BUT I SOON LEARNED SUPER POWERS DON'T AUTOMATICALLY SOLVE YOUR PROBLEMS. FOR INSTANCE, THE RENT. SO I GOT THIS BRIGHT IDEA TO TAKE PHOTOS OF MY ADVENTURES.
THESE PICS OF THE VULTURE SHOULD BE WORTH A FEW BUCKS.

A FEW BUCKS IS ALL I EVER GOT FROM THE TIGHTWAD PUBLISHER OF THE DAILY BUGLE, J. JONAH JAMESON, BUT I BEGAN TO REALIZE THE ADVANTAGES OF OUR ASSOCIATION THE DAY HE WAS BAWLING ME OUT FOR NOT GETTING ANY PHOTOS OF DR. DOOM...
BUT MR. JAMESON--
DON'T FEEL TOO BADLY, PETER. I MAY BE ONLY J.J.'S SECRETARY, BUT I THINK YOU'RE WONDERFUL!

THAT SURE GOT MY ATTENTION! ALL OF A SUDDEN, I REALIZED WHAT A NICE GIRL BETTY WAS. OUR FIRST "DATE" WAS SITTING BEHIND A DESK AT THE BUGLE AFTER THE VULTURE HAD MADE A SHAMBLES OF THE PLACE.
I'M AFRAID I'M JUST NOT THE HEROIC TYPE.
NEITHER AM I! MAYBE THAT'S WHY I LIKE YOU SO MUCH, PETER. AT LEAST YOU DON'T PRETEND TO BE WHAT YOU'RE NOT!
BOY! IF SHE ONLY KNEW...

NOT LONG AFTER, MY AUNT MAY TOOK ILL. SHE NEEDED AN OPERATION, AND BADLY. THINGS WERE TOUCH AND GO FOR AWHILE THERE, AND I REALLY DON'T KNOW WHAT I WOULD'VE DONE WITHOUT BETTY. OUTSIDE OF AUNT MAY AND UNCLE BEN, I HAD NEVER HAD ANYONE IN MY CORNER BEFORE.
WHA--BETTY?
PETER, I CAME TO WAIT WITH YOU. I KNOW HOW DIFFICULT IT IS TO BE ALONE AT A TIME LIKE THIS.


HOW CAN YOU HELP BUT LOVE A WOMAN LIKE THAT? I KNOW I COULDN'T! THAT'S WHY I GOT SO WORRIED WHEN SHE DISSAPPEARED. I FINALLY TRACKED HER DOWN IN PHILADELPHIA, AND FOUND OUT THAT SHE RAN AWAY BECAUSE SHE HAD HAD TO DRIVE DR. OCTOPUS TO ONE: BLACKIE GAXTON'S HIDEOUT. IT SEEMS HER BROTHER, BENNETT BRANT, WAS THE MOBSTER'S LAWYER. NOT COINCIDENTALLY, HE ALSO OWED SOME HEAVY GAMBLING DEBTS. BETTY WAS ASHAMED OF THE WHOLE SITUATION, BUT I ASSURED HER THAT NONE OF IT WAS HER FAULT. IN FACT...
I CAN'T KEEP IT FROM HER ANY LONGER! ONCE WE'RE BACK IN NEW YORK, I'M GONNA TELL BETTY THAT I'M SPIDER-MAN!

WELL, YOU'RE ALL FAMILIAR WITH THE FAMOUS PARKER LUCK, RIGHT? I WIND UP FIGHTING BLACKIE GAXTON, HIS SHOOT'S WILD, AND GUESS WHO STEPS IN FRONT OF A BULLET HEADING FOR BETTY?...
BENNETT!
UH. OH.
IT...IT'S BETTER THIS WAY...I WAS NO GOOD, TO ANYONE! MAYBE NOW...YOU CAN WASH YOUR HANDS OF ALL OF THIS...

HER BROTHER WAS DEAD, AND WHO DOES BETTY BLAME? BLACKIE GAXTON MAYBE? UH UH.
"IT'S YOUR FAULT" IF YOU HADN'T INTERFERED...IF YOU HADN'T TRIED TO BE A HERO...IT MIGHT NOT HAVE HAPPENED! I HATE YOU, DO YOU HEAR... I HATE YOU!!

BETTY REALIZED LATER THAT IT WASN'T SPIDER-MAN'S FAULT, BUT SHE STILL DIDN'T WANT TO SEE HIM AGAIN. THERE WENT MY PLANS TO CONFIDE IN HER.

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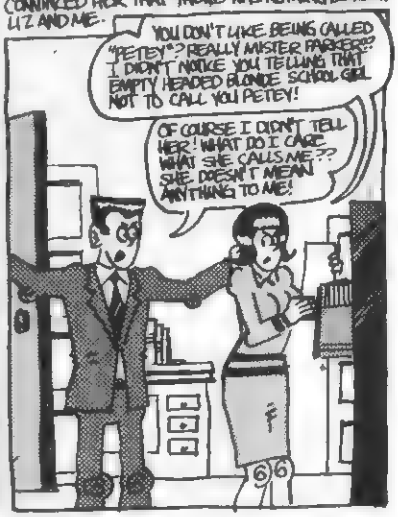
MY PROBLEMS WEREN'T OVER. REMEMBER LIZ ALLAN? I DON'T KNOW WHAT SPURRED IT ON--MAYBE SHE SENSED THE ADDED CONFIDENCE BEING SPIDER-MAN GAVE ME, OR MAYBE SHE JUST LIKED ME WITHOUT MY GLASSES--BUT ALL OF A SUDDEN I WAS HER IDEA OF A GOOD TIME.

BOY, LIZ FUSSING OVER ME SURE DROVE HER EX-BEAU (AND ONCE BANE OF MY EXISTENCE) FLASH THOMPSON CRAZY, WHICH IS PROBABLY WHY I LET THE SITUATION CONTINUE. UNFORTUNATELY, IT ALSO DROVE BETTY NUTS, SOMETHING I SENSED IMMEDIATELY WHEN I INTRODUCED THE TWO TO EACH OTHER THAT DAY ON THE DOCKS (WE WERE COVERING THE ARRIVAL OF KRAVEN THE HUNTER)

LATER, BACK AT THE OFFICE, BETTY GAVE ME A REAL HARD TIME. IT TOOK A BIT OF DOING, BUT AFTER AWHILE, I GOT THE IMPRESSION THAT I HAD FINALLY CONVINCED HER THAT THERE WAS NOTHING BETWEEN LIZ AND ME.


YOU DON'T LIKE BEING CALLED "PETEY"? REALLY MISTER PARKER?? I DIDN'T NOTICE YOU TELLING THAT EMPTY HEADED BLONDE SCHOOL GIRL NOT TO CALL YOU PETEY!
OF COURSE I DIDN'T TELL HER! WHAT DO I CARE WHAT SHE CALLS ME?? SHE DOESN'T MEAN ANYTHING TO ME!

IF SHE DID BELIEVE ME, HER FAITH DIDN'T LAST LONG. WHEN SHE SAW LIZ RUNNING HER FINGERS THRU MY HAIR AT A MEETING OF THE SPIDER-MAN FAN CLUB (THE ONE AND ONLY SUCH MEETING--MORE OF MY USUAL LUCK), A DATE I HAD DUCKED WITH BETTY--WELL, EVEN I CAN'T BLAME HER FOR THINKING THE WORST, EVEN IF IT ALL WAS ENTIRELY INNOCENT. HONEST.

THINGS CONTINUED TO DETERIORATE AFTER THAT. I NEVER COULD FULLY EXPLAIN MY ACTIONS TO BETTY, SINCE I'D HAVE TO TELL HER ABOUT SPIDER-MAN FOR IT ALL TO MAKE SENSE, AND YOU KNOW I COULDN'T DO THAT. I GUESS I HAD NO ONE TO BLAME BUT MYSELF, BUT IT WAS STILL A SHOCK WHEN I SPOTTED BETTY AND ANOTHER GUY LEAVING A MOVIE ONE DAY

FUNNY THING IS, WHEN I FINALLY MET THIS NED LEEDS A FEW DAYS LATER, IT DIDN'T FAZE ME A BIT. OVERALL, IT WAS AN ATYPICAL UP PERIOD IN MY LIFE, AND I GUESS I WAS WILLING TO BE MAGNANIMOUS. STILL, I DIDN'T LOSE ANY SLEEP WHEN THE BUGLE SENT REPORTER LEEDS TO EUROPE ON ASSIGNMENT FOR A COUPLE OF MONTHS.

WITH LEEDS OUT OF THE WAY, I THOUGHT THINGS BETWEEN BETTY AND ME WOULD IMPROVE. THEY DIDN'T.

YOU SAY YOU WRITE LETTERS TO NED LEEDS BECAUSE YOU FEEL SORRY FOR HIM! HOW ABOUT HAVING A GOOD WORD FOR PETER PARKER?!?
YOU MEAN THE PETER PARKER WHO'S BEEN DATING LIZ ALLAN? AND WHO HAS ANOTHER GIRL FRIEND HE'S NEVER EVEN MENTIONED TO ME? NAMELY MARY JANE WATSON!
BUT I DON'T EVEN KNOW MARY JANE WATSON!

IT'S TRUE, I DIDN'T--YET. AND SHORTLY AFTER WE GRADUATED HIGH SCHOOL, LIZ LEFT TOWN FOR A WHILE. SHE WANTED TO TRY GROWING UP A LITTLE, I THINK. SO, TO MAKE UP FOR MY GOOD FORTUNE IN GETTING LIZ OFF MY BACK, NED LEEDS RETURNED, SEEMINGLY FOR GOOD.

HOW ABOUT DINNER TOMMORROW NIGHT BETTY?
OH, I CAN'T. NED IS TAKING ME TO SEE "GOLDEN BOY".
WELL, GOODY FOR YOU.
OKAY, HAVE A BALL! I'LL BE SEEING YOU.

I GUESS I SHOULD HAVE SEEN IT COMING, BUT I WAS STILL PRETTY SURPRISED THAT EVENING BETTY HAD ME OVER TO TALK. SHE HAD SOMETHING TO TELL ME. HOO BOY, DID SHE EVER!...

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BUT AS SOON AS I CASUALLY MENTIONED SPIDER-MAN'S NAME IN MY LAST DITCH ATTEMPT TO SALVAGE OUR LOVE, BETTY TOTALLY FREAKED OUT...

I STILL REMEMBER WHAT HAPPENED TO MY BROTHER! I COULD NEVER LOVE AN ADVENTURER--A MAN WHO RISKS HIS LIFE EACH DAY. I WANT A MAN WHO HAS A GOOD STEADY JOB--WHO COMES HOME EACH NIGHT TO HIS PIPE AND HIS PAPER-- AND TO ME! THAT'S WHAT FIRST ATTRACTED ME TO YOU PETER. YOU WERE SO STUDIOUS--SO SINCERE. YOU WERE A GOOD STUDENT--A HARD WORKER. WHY, YOU EVEN--

I DIDN'T HAVE TO HEAR ANYMORE...

I GET THE PICTURE! NED LEEDS IS THE GUY FOR YOU--I GUESS IT WAS ALWAYS HIM! HE'S JUST WHAT YOU WANT--A PLAIN, HARDWORKING, AVERAGE JOE! WELL, GOODY FOR BOTH OF YOU! GO AHEAD AND MARRY HIM! YOU PROBABLY DESERVE EACH OTHER! WHAT DIFFERENCE DOES IT MAKE TO ME?!!
PETER, WHAT ARE YOU SAYING?? WAIT--I DIDN'T MEAN TO--PETER!! DON'T GO--PLEASE!

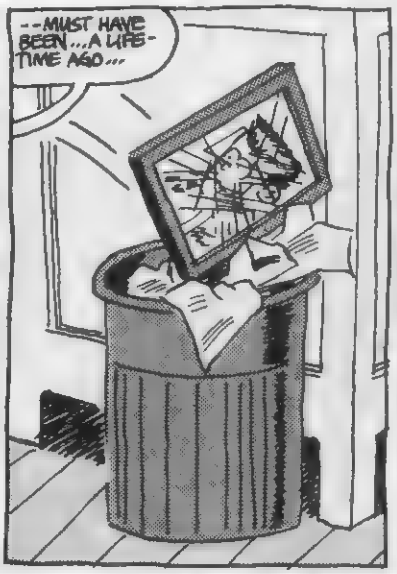
I PRETTY MUCH SLAMMED THE DOOR ON OUR RELATIONSHIP AT THE SAME TIME. BOY, DID I FEEL LOUSY WHICH IS PROBABLY WHY I HARDLY EVEN REALIZED GWEN STACY WAS ALIVE WHEN I STARTED COLLEGE SHORTLY THEREAFTER.

HEL-LO THERE PETER! I'M GLAD I BUMPED INTO YOU! DO YOU HAVE A MINUTE--?
I'M AWFULLY SORRY! YOU'LL HAVE TO EXCUSE ME! I'M IN A REAL BIG HURRY--CAN'T STOP NOW!

ON MY WAY OUT, I SLAMMED THE DOOR FOR EFFECT.

WELL, I CERTAINLY DIDN'T ENDEAR MYSELF TO GWEN WITH A GREAT FIRST IMPRESSION.

I SAW BETTY A FEW TIMES AFTER THAT, BUT NOTHING WAS RESOLVED THEN ONE DAY I WOUND UP AT THE BUGLE WITH SOME PHOTOS FOR JAMESON, ONLY TO RUN INTO BETTY'S REPLACEMENT. IT SEEMS SHE HAD QUIT AND THEN LEFT TOWN. JUST LIKE THAT. SHE HAD LEFT ME ONE THING, THOUGH...



I WAS CERTAIN SHE HAD RUN OFF TO MARRY LEEDS. NOT SO. ANYWAY, A FEW MONTHS LATER, I RAN INTO HER ON HER RETURN TO THE BIG APPLE. AT FIRST IT WAS GREAT SEEING EACH OTHER, BUT THE SMALL TALK JUST WENT PROGRESSIVELY DOWN HILL, AND THERE WE SAT, TWO INTIMATE STRANGERS AT A LUNCH COUNTER.

THIS IS SHEER TORTURE. ALL THESE MONTHS I THOUGHT ABOUT HER--DREAMT ABOUT HER--LONGED FOR HER. SO NOW THAT SHE'S RETURNED --NOTHING. WHATEVER WE ONCE HAD--IT'S GONE...

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IF I HAD ANY DOUBTS THAT BETTY FELT THE SAME WAY, THEY WERE PUT TO REST WHEN NED LEEDS HAPPENED ALONG. I DON'T KNOW WHO WAS HAPPIER TO SEE HIM, BETTY OR ME! AFTER A FEW MINUTES, I HASTILY EXCUSED MYSELF.

IT MIGHT HAVE BEEN AN ANTI CLIMACTIC ENDING, BUT IT WAS THE ENDING OF MY ROMANCE WITH BETTY BRANT, ONCE AND FOR ALL.

I DIDN'T HAVE MUCH TIME TO WALLOW IN SELF PITY, THOUGH. Y'SEE, I'D FINALLY REALIZED WHAT A FIRST CLASS LADY GWEN STACY WAS. THEN THERE WAS ALSO THE MATTER OF THE OBLIGATION I HAD IN MEETING THE NIECE OF AUNT MAY'S FRIEND, MRS. WATSON. THAT DIDN'T TURN OUT THE WAY I HAD EXPECTED EITHER...

...BUT THAT'S A WHOLE OTHER STORY!

WELL, IT MUST SEEM TO YOU THAT BETTY AND I HAD MORE BAD TIMES THAN GOOD TIMES, AND MAYBE THERE'S SOME TRUTH TO THAT, BUT ME, I'LL NEVER FORGET HOW IT FELT WHEN I FIRST REALIZED WE WERE IN LOVE. IT'S A MEMORY I'LL ALWAYS TREASURE... sniff...

TODAY, SHE'S BETTY BRANT LEEDS (WHO) AND SHE WORKS AT THE BUGLE AS ROBBIE ROBERTSON'S SECRETARY, AND WOULDN'T YOU KNOW IT? WE'RE STILL GOOD FRIENDS!
..GOOD OL' BETTY...
HONK

Art & story copyright ©1982 Fred Hembeck

New Friends, New Foes

by Brian Talley

In 1976,Marvel decided that the cries of the fans must be heard, that the demands for more adventures featuring Spider-Man must be answered. And so appeared in December of that year, the first issue of *Peter Parker, the Spectacular Spider-Man*. Since its inception, the book has introduced many new characters into the Marvel universe. The following is a listing of these new personalities, and recaps of many of their first encounters with the wall-crawler.

EDWARD LANSKY/LIGHTMASTER

Edward Lansky was Vice-Chancellor of Empire State University, where he became disenchanted with the cutting of funds for the college. He developed the Lightmaster costume, which gave him the ability to create and control objects of solid lights, and developed a scheme in which he would be able to channel funds back into the school, and would also make him Chancellor. He enlisted the aid of the Tarantula, and Kraven the Hunter to help carry out his plan, but they were soundly defeated by Spider-Man. While all this was going on, the lust for power was too much for Lansky to handle, and a super-villain was born. In their first encounter, Lightmaster had held the upper hand until Spidey was able to short out the costume that gave him his power. This action, however, changed Lansky into total, solid light, and in a later battle, his atoms were dispersed into the "light dimension." He has since regained his humanity through the efforts of Spider-Man and Quasar. Lansky is now resting comfortably in prison. FIRST APPEARANCE: Lansky—#1, Lightmaster—#3.

THE HITMAN

Burt Kenyon had served in Viet Nam; and had even saved the life of the man who was to become the Punisher. But he was declared mentally unfit and discharged. Years passed, and he turned to crime, hiring himself out to anyone that wanted someone killed, for a price, of course. One of his contracts happened to be on Spidey, who was at the time, involved in a battle with the Vulture. He wasn't able to fill that contract, as the wall-crawler was able to defeat the Vulture by using a bullet that was meant for him to short out the power pack that gave him the ability to fly. When this happened the Hitman took it on the lam, only to appear in the pages of *The Amazing Spider-Man* with a contract on J. Jonah Jameson. But he hadn't counted on Spidey and the Punisher teaming up to try to stop him, and in a battle atop the Statue of Liberty, the Hitman fell to his death. FIRST APPEARANCE: Issue #4.

EMPATHOID

The Empathoid was a being that fed on the emotions of other beings. These emotions also gave him life. An android that was created to serve its masters because it understood their emotions better. However, he outlived his creators, and with no emotion to sustain him, he laid dormant until the appearance of Morbius, his arrival courtesy of the dimensional transporter bands of the Living Eraser. Morbius' outrage at his current location was enought to provide the Empathoid the emotion he needed to live again. He then took control of Morbius' body and they were transported to earth, where it was only a matter of time before a meeting between Spider-Man and Morbius. After the battle, the Empathoid took over Spidey's body, and after a series of explanations, a mutual understanding was reached. The strong emotions that the Empathoid sought were given to him, and more, as the next scrap between the web-slinger and the living vampire took them to a football stadium where Spidey remembered that a game was being played. The high emotions that came from that game were too much for the Empathoid to handle and he burned out on the overdose of strong emotion. His android form is now in the hands of the Fantastic Four for safe keeping. FIRST APPEARANCE: Issue #8.

ACHMED KORBA/BROTHER POWER

As Brother Power, Korba led the "religious" group known as the Legion of Light, along with his wife, Sha Shan. In Viet Nam, Korba ran a restaurant that served as a front for smuggling and espionage activities. During a venture through the jungle, he saw what he believed was a meteor or comet. As he approached it, he was spoken to by a being of some kind. This voice told him to carry the message of love and light and to convert everyone he could to his cause. What Korba did not know was that the "voice" was actually the Man-Beast, and that he was using Korba as part of a larger scheme to control the minds of everyone on the planet. He came to the States, set up another restaurant as a base of operations and assumed the identity of Brother Power, as did Sha Shan become Sister Sun. The whole scheme hit the rocks when, after escaping what seemed to be certain death, Spider-Man, Razorback, and Flash Thompson were able to stop the Man-Beast, and Korba was killed when the mind control device exploded. FIRST APPEARANCE: Issue #12.

SHA SHAN/SISTER SUN

Sha Shan was spotted in Korba's restaurant by Flash Thompson, who recognized her as the girl that had once saved his life in Viet Nam (*Spider-Man* #108). She had married Korba at the insistance of her father, who somehow knew that a creature of incredible evil had come to Earth and chosen Korba to be his emissary. She would be the balance of good that would be needed for Korba to use his power, and he apparently knew that good would help defeat the evil that he represented. She married him with great reluctance, but did so to please her father's wishes. During the final battle at Yonkers Coliseum however, she saw the rally for what it really was and rebeled against Korba and freed herself from his control. He was destroyed in the explosion, her love for Flash was realized, and she was finally at peace with herself. She still appears occasionally, still dating Flash, and still very happy with her life. FIRST APPEARANCE: Sha Shan—Issue #3, Sister Sun —Issue #12.

RAZORBACK

Buford Hollis came to New York from Texarkana, Arkansas in hope of freeing his sister Bobby Sue from the Legion of Light, and he came prepared to do whatever he thought would be necessary to accomplish this. Along with his already formidable strength, he brought along an elaborately customized semi-cab that did everything up to and including coming when called by radio control. But the most impressive thing about Buford was the costume that gave him his name. It was a normal enough looking costume, as far as crime-fighting togs go, but the real eye catcher was the headpiece. It was, as they say, a lu-lu. An exact likeness of the head of a razorback hog, including the mane. The mane could be highly electrified, and added just that much more raw power to the already impressive Razorback. After picking a fight with Spider-Man to try to "introduce" himself to him, he then became involved with Spidey's batle with Korba and the Man-Beast, and in that

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Brian Talley, 24, has been collecting for seven years. His wife questions his sanity, but he still enjoys it after all this time. He also writes the crossword puzzles that appear erratically in Don & Maggie's "Beautiful Balloons."

battle, and the victory that was won, Buford more than proved himself to be a super-hero. But success was not total, as his sister chose not to return home with him, but to stay in New York and try to "find herself." Reader reaction to Razorback was mixed, but one would have to think that it was more on the negative side, because he hasn't been featured since issue #15. FIRST APPEARANCE—Issue #13.

JOEY MACONE

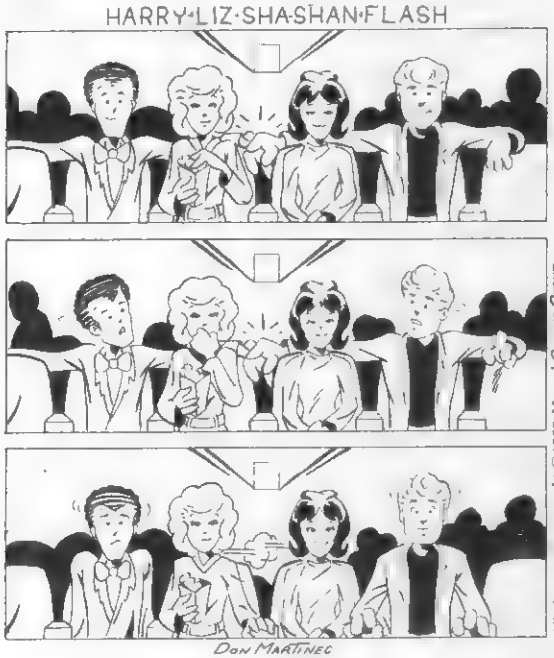
Joey was a NYPD officer who was a good cop, but he had the habit of being a bit wreckless in the pursuit of his duties, which did not sit too well with his wife. This caused a strain on their relationship that seemed quite severe. Joey became involved with the wall-crawler when the Beetle broke into Police Headquarters and tried to steal a briefcase that was being held in evidence. Spidey appeared on the scene, and after a short period of battle, the Beetle began to get the upper hand. This when Joey thought the time was right for Spidey to receive a little help. Taking two bags of confiscated heroin, Macone mixed them with water, and ended up with a sticky paste. In trying to clog the Beetle's suction cups, he was knocked across the room, but this was enough to clue Spider-Man as to what would do the job. Jammed with webbing, the feelers ceased to work, and the Beetle was an easy target for a good series of punches that put him down for the count. Joey was promoted to detective, but the spectre of a troubled marriage still hung over his head. FIRST APPEARANCE—Issue #16.

HOLLY GILLIS

An art major at E.S.U., she met Hector Alaya through the innocent act of a frisbee throw. Although she didn't want to become involved with anyone, she did care for him. But when Lightmaster took Hector hostage after mistakenly thinking that he was Spider-Man, and then he was revealed to be the White Tiger, she became angry with him for leading her into thinking that he was in danger. Her anger held up for quite a while, but then she became mad at herself for not standing by him when he needed the support. Renewed, their love flourished, and when Hector gave up his career as the White Tiger, she left New York with him to help him put the pieces of his life back together. FIRST APPEARANCE—Issue #18

HYPNO HUSTLER

The disco craze was apparently the springboard for this villain. The Hustler was just an average musician and two-bit crook. His powers were hypnotic, but when combined with the dulcet tones of his back-up singers, the Mercy Killers, they were able to put anyone in the general vicinity of the show into a deep trance, and he would steal them blind. His undoing occurred when Peter Parker and friends attended a "performance." When the music started and everyone began to slip into a trance, Pete was able to stop the effects of the music by simply webbing his ears shut. After changing into his costume, and engaging the Hustler in a short fight, Spidey defeated him by removing the headphones that he wore to protect himself from the music. Entranced himself, he was easy to web up, and he was left hanging from the mirror ball. The Mercy Killers mouths were also webbed up. Spidey changed back to Peter, and everyone came to. The Hypno Hustler and accomplices were apparently put behind bars and haven't been seen since. Good thing too, as the Hustler was not that good a character to begin with. FIRST APPEARANCE—Issue #24.



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CARRION

He was first seen in a meeting of the Maggia executive council, where it was determined that even though he wanted to kill Spider-Man, he knew just a bit too much about Maggia operations to be allowed to live. As hit-men closed in for the kill, Carrion made short work of them, and then teleported away. He was then seen again in issue #28, where his full assault on Spider-Man began. After making a shambles of Peter's apartment, and battling him as Spidey in the E.S.U. library, Carrion began to reveal little bits of information about Spider-Man that only the wall-crawler should have known. After a lengthy battle in the college gym, and while his flunky Darter kept the White Tiger busy, Carrion was finally able to defeat Spider-Man. Shortly thereafter, the Tiger was rendered unconscious, and was all but forgotten by Carrion. Spider-Man was taken to a lab on campus, and it was there that Carrion revealed himself to be the living clone of Professor Miles Warren, Peter's late biology teacher. Before Warren, as the Jackal, went to fight Spidey for the final time at Shea Stadium, he took cell samples of himself and injected them into a prepared clone casket. When Warren was killed, there was no one to tend to the casket, and instead of being opened when the time came, it was left to sit until discovered. The clone meanwhile, went through old age and died, but the chemicals in the casket kept it alive. Later discovered by Randy Vale, the casket was opened, and Carrion rose from his undead state. After finding that he possessed all of Warren's memories, Carrion sent Vale to observe Spider-Man, so that he would be able to formulate a plan to defeat the wall-crawler. Included in the memories were the death of Gwen Stacy, and of course, Warren's death. While the lust of vengeance overwhelmed Carrion, he was also discovering the powers that the stay in the casket had given him. He was now able to teleport and to levitate, and he could repel anything of an organic nature, as well as repel the elements. He also possessed a bacterial dust, that when thrown in the face of its victim, caused a slow, agonizing death. All these things combined seemed to make him unbeatable, and that he was, until his plan blew up in his face. After capturing and unmasking Spider-Man, Carrion took a sample of Pete's blood and injected it into a clone casket. The result was a spider amoeba, a protoplasmic being of impressive size, possessing the spider abilities of the man from whose blood and cells gave him life. When Spider-Man was able to free himself from the table that was holding him, a battle began, and a fire was started as a result of that battle. In the resulting chaos, the amoeba attacked Carrion only because it was closest to him. Carrion was unable to escape because the amoeba was able to negate his abilities, and that was most likely due to the fact that they shared the same source of creation, the clone casket. Unable to get to either of them, Spider-Man escaped the fire through a window, as Carrion, Vale, and the amoeba were consumed in the blaze. Carrion has been up to this point, the best "new" creation to appear in the series. FIRST APPEARANCE—Issue #25.

RANDY VALE

Randy had been just another student at E.S.U. until the

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day that he discovered the clone casket containing the mockery of life that was once Miles Warren. When Carrion threatened to kill him if he didn't do what he said, the terrified student had no choice but to obey. He observed Spider-Man for a while, and then Carrion promised to reward him for his "services" by giving him the power of Spider-Man. To help him obtain the powers, he was given the costume and identity of Darter. As Darter, he was able to fly, and he possessed a blaster as his primary weapon. During Spidey's battle with Carrion, Darter kept the White Tiger busy. But when the Tiger was knocked unconscious, he followed Carrion into the lab, and was met with the sight of the spider amoeba that had been given the powers that he was to have been given. Angry with the belief that he had been betrayed, he attacked Carrion and was promptly given a face full of the "red death," and he died in agony. His body was destroyed along with Carrion and the amoeba in the fire that gutted the lab. FIRST APPEARANCE—Issue #29.

DR. MORRIS SLOAN

Dr. Sloan is head of the graduate science department at E.S.U. His first meeting with Pete was less than gracious, as he was literally run over by Pete, who was late for his initial meeting with the good Doctor. Sloan is the world's foremost entomologist, but one of his major discoveries was almost the death of him. During an experiment he unknowingly brought back to life Swarm, who the Champions had defeated months earlier. Sloan, along with the science department teaching assistants, was able to develop a repellant, and with the aid of Spider-Man, who administered it, Swarm was defeated. Dr. Sloan still heads the department, but his experiments are of a tamer nature now. FIRST APPEARANCE—Issue #32.

IGUANA

The Iguana was the result of a lab accident involving Dr. Curtis (the Lizard) Connors. While working at the university on a research grant, Connors thought that he had discovered a way to regenerate his missing arm. During the experiment, the enervator that was being used malfunctioned (as, in the Marvel Universe, they are prone to do), and the resulting feedback started to change Connors into the Lizard. He stumbled forward, into the enervator, and the Lizard part of him was siphoned into the iguana that was being used in the test. It mutated into a cross between a human and an iguana, much the same way Connors changes into the Lizard. The Iguana, however, had obtained hypnotic powers, and instead of killing him, he hypnotized Connors into forgetting what happened. The Iguana also possessed the memories of Dr. Connors, and after trying to abduct his family for insurance, he had to face Spider-Man. Then Connors changed himself into the Lizard, hoping that the spark of humanity that the Lizard seemed to have toward the Connors family would win out. After the usual lengthy battle, the Iguana was defeated by the same device that spawned him. After getting both the Lizard and Iguana in position, Spidey was able to siphon all of the Lizard part of Connors into the Iguana, and the resulting overload of energy changed him back to his original state. FIRST APPEARANCE—Issue #23.

MARCY KANE

When she first met Peter, Marcy took an immediate disliking to him because she thought that he didn't show enough interest in his studies. This animosity continued and was even increased when Swarm was brought back to life. She accused Pete of being a coward because he wouldn't face him along with the rest of the teaching assistants, when all he wanted was to change into his costume. Things didn't change much until he showed her a bit of compassion in a matter concerning her hair (yep, hair!), and she realized that she was mistaken about him. Things got better when he saved her life after she had been injured during a fight between Spider-Man and Moonstone, and they have what seems to be a genuine liking for each other at this time. FIRST APPEARANCE—Issue #31.

DEBRA WHITMAN

Deb is secretary for the graduate science department, and is the on-off girlfriend of Peter Parker. She seems to be shy, and more than just a bit unsure of herself. These feelings aren't helped by the fact that almost every time she and Pete go out, he has to run off to attend to something as Spider-Man. She, of course, doesn't know this, and she thinks that he leaves because of her. She has lately been keeping company with Biff Riffkin, but she apparently still has feelings for Pete. FIRST APPEARANCE—Issue #36.

STEVE HOPKINS

Mr. Hopkins is another of the teaching assistants in the science department, having transferred there from another university. He has a penchant for the practical joke, and is a good friend to Pete. His appearances have been frequent, but apart from the infamous Marcy Kane hair affair, there hasn't been any real development of the character. FIRST APPEARANCE—Issue #36.

CHIP MARTIN/SCHIZOID MAN

A Senator's son, Chip was another teaching assistant at E.S.U., but he kept to himself, and with good reason; he

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was scared that the mental powers that were dormant in his brain would be brought out. Powers that were given to him when the drugs that were used to help his mother through delivery got into his bloodstream. It wasn't known what effect the drugs would have on him until later, when while in his crib, he began to levitate objects and to make things materialize out of thin air. These powers would become stronger whenever Chip would become angry or upset. Along with these powers, came a second, more violent personality. Over the years, drugs and therapy held things in check, until the night that Morbius appeared at a Halloween party that Chip was giving along with his parents. The resulting emotions were enough to cause all of the safeguards against his power to fail, and he ran away, terrified. When he reappeared, it was because the evil of the two personalities wanted to kill his parents for keeping it subdued all those years. After his initial attack, Spider-Man appeared and began a savage attack on the creature that the now Schizoid Man was mentally creating, and then turned on him with the same ferocity. This was enough to literally frighten Chip into defeat, and had Curt Connors not been able to restrain him, Spider-Man might have beaten Martin to death. After the fight, Chip was apparently taken away for new treatments, and he hasn't been seen since. FIRST APPEARANCE: Chip Martin—Issue #36, Schizoid Man—Issue #39.

THE SPIDER LIZARD

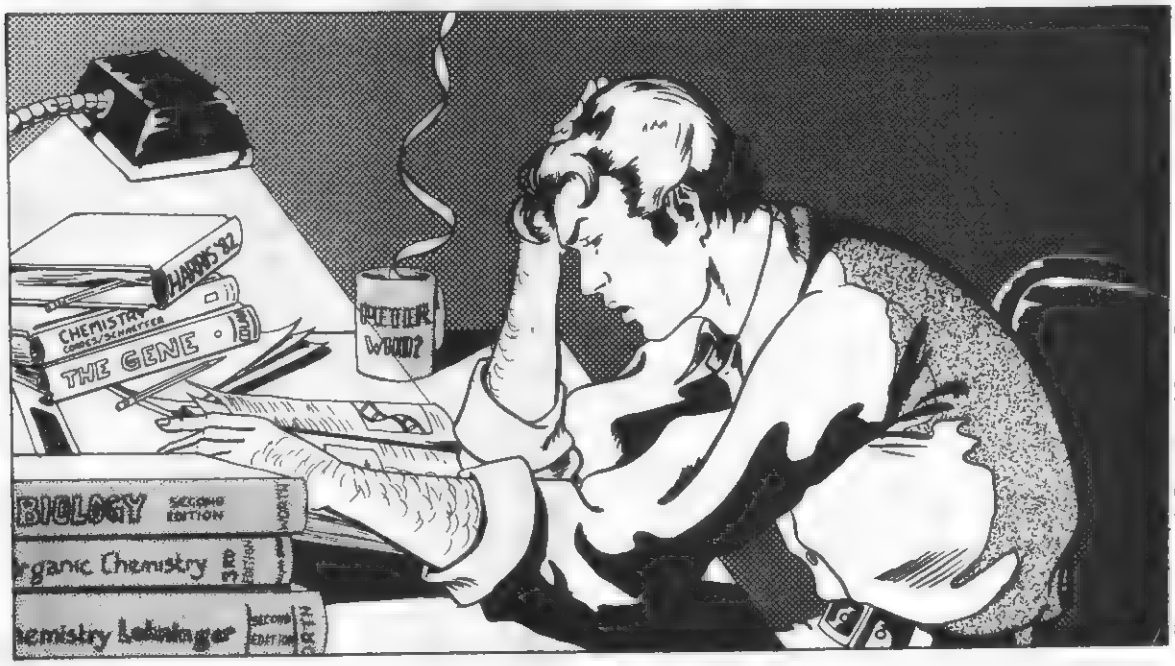
While defeating the Iguana, Spider-Man absorbed a large amount of radiation from the improperly shielded enervator that he was using. This radiation slowly causing him to undergo several gradual changes. His behavior became erratic, his body temperature fluctuated, and at times his skin became dry. Dr. Connors suspected what was happening, and a spectroscopic analysis of his blood cells confirmed his suspicions—the curse that haunted him for years was now about to have a new victim: Spider-Man! Immediately following the battle with the Schizoid Man, the change took place, and a scaled horror took the place of the wall crawler. It went on a rampage. and nothing, not even automatic weapons fire could stop it. While this was going on, Connors was working on an antidote to cure Spidey of his affliction. After he escaped into the sewer systems, the Spider-Lizard confronted the courageous Connors. After smashing the first vial of the formula and tossing the Doctor aside, he turned away, and that gave Connors the chance to come up from behind, and force feed the serum to the changed Parker. Momentarily enraged, the creature tried to kill Dr. Connors. But as the grip on his throat tightened, the change occurred and Spider-Man was normal once again. FIRST APPEARANCE—Issue #39.

RODERICK KINGSLEY

Rod Kingsley was a fashion designer with not the best of reputations. Word in the fashion industry had it that Kingsley stole all his designs, and that did little to boost his popularity. A later issue revealed that he did steal designs, along with formulas for perfumes. Those thefts, along with others, made him the target of the woman known as Belladonna. She was one of the people that he had ruined on his climb to the top of the industry. After terrorizing him, she set him up, and later he took a few shots at a mannequin in a Spider-Man costume that was thrown through a skylight by the suspicious wall crawler. Upon the arrival of the police, Kingsley was hauled off to jail, but was later released, as he was a guest at a party that J.J. Jameson was having for Marla Madison. FIRST APPEARANCE—Issue #49

BELLADONNA

She first appeared at the apartment of Roderick Kingsley, accusing him of stealing all her designs. As he watched from the skylight, Spider-Man saw an extremely puny man being threatened by obviously more than he could handle, and that was enough. Crashing through, he attempted to make short work of her men, but the belladonna fumes that she had pumped into the room disoriented him enough for them to get away. In a later conflict she also got away, and was not seen again until issue #47, where everything fell into place. She had hired the Prowler (the Cat Burglar from *Spider-Man* #30, not Hobie Brown) to do some petty thievery for her, and then later trapped him and Spidey in a chamber and tried to gas them. They, of course, escaped, and after some checking around, Spider-Man thought that he had the whole thing solved. The clues led him to the apartment of Desiree Vaughn-Pope, where he confronted her sister, Narda Ravanna. She told him the story of how Kingsley really had ruined her and her sister and how she was going to try to negotiate a deal with him. This was a lie, and Spider-Man went for it. After arriving at Kingsley's apartment, however, he began to piece together more information, and he threw the mannequin that Kingsley shot up. Thinking that all loose ends were tied up, Narda Ravanna, in reality Belladonna, went back to her apartment hideaway. But there waiting for her was the Prowler, who had escaped from the hospital, and he had thoughts of killing her. As he was about to pitch her over the balcony, Spidey, who had doubled back and followed



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her there stopped him. Also stopping her goons, he then webbed them all securely on web bags hanging from the ceiling, and left them there for the police. FIRST APPEARANCE—Issue #43.

NATHAN LUBENSKY

Nate, believe it or not, is Aunt May's fiancee. A veteran of vaudeville, Nate is a resident of the same nursing home where May resides. They have apparently found some things that they have in common, and they will soon be married. The former song and dance man also has quite a bit of spunk, as in issue #50 he tried to help Pete in a restaurant skirmish, and later stood up to one of Jack-o-Lantern's gun toting henchmen. Nate's strongest asset seems to be the fact that he has been able to make Aunt May happy. FIRST APPEARANCE—Issue #47.

DETECTIVE SGT. SNIDER

Even though he has been seen only a couple of times, there have been two things about him that make listing his name seem necessary. First, he seems to have a certain amount of respect for Spider-Man, and that in itself is a rarity among many of the higher ranking officers of the NYPD. Second, he shares with Spidey a sizeable amount of dislike for Detective Lieutenant Kris Keating, and that fact hasn't been overlooked by the wall-crawler, who seems to like or at least respect Snider. FIRST APPEARANCE—Issue #47.

THE SMUGGLER

The Smuggler, although a new character in the Marvel Universe, had in a sense, been seen before. He dealt in just what his name implied—smuggling goods for a price. During his first encounter with Spider-Man, the wall-crawler made the mistake of mentioning the name of Luke Cage, which in addition to throwing the Smuggler into a rage, gave readers a clue as to where he had appeared before. After his initial defeat at the hands of Spider-Man, he was abducted by the Maggia, because they thought that he would spill information about their operation. He was taken to an Oriental restaurant built on a boat, and being used as a front for Maggia drug smuggling. While this was going on, Spider-Man learned through Sgt. Snider that the Smuggler was Erik Josten, also known as the original Power Man. After a series of defeats at the hands of Luke Cage and the Avengers, Josten set himself up as the Smuggler. After he was freed by Spidey aboard the boat, he teamed up with him in trying to put the kibosh on as many Maggia men as possible. When gunfire began to get heavy, they attempted to escape by going overboard, but while Spider-Man was unhurt, Josten caught a slug in the side. He was rescued, and taken to the hospital, but what happened after that was not told; it can be assumed that he made his testimony, but nothing had been made definite. FIRST APPEARANCE: Issue #49.

CLOAK & DAGGER

Two teenagers came to New York and when they arrived, they were met by men that told them that they provided food and shelter for runaways. The men were gangsters, and instead of delivering what they promised, they took the kids to Ellis Island, where they would be used as guinea pigs along with other runaways that had been told the same line. They were being used as test subjects for synthetic drugs that were being developed by the mob to enable them to corner the market on street drugs. After they were given the injections, many of the kids became immediately ill; to some, the sickness came slowly, but they all died. All save two. They were able to crawl, and then to run away, and while they were making their escape, the drugs they were given began to merge with their abnormal body chemistries. This caused them to change into something far from normal. They became Cloak and Dagger. The boy became Cloak, and he gained the ability to teleport and to control darkness to any degree. With the aid of an enormous cape, he would trap enemies inside it, and disorient them. Then it would be up to Dagger to finish the job. She had been given the power to hurl daggers of light. These knives would enter their victims, and would freeze the blood in his veins. They had trapped Simon Marshall, the man who had developed the drugs that he then injected into their bodies, on a rooftop. Spider-Man heard his screams, and as Marshall begged to be taken to the police so he could confess, Cloak and Dagger attacked. As Spidey was kept occupied by Cloak, Marshall's life was ended by the blades of light hurled by Dagger. She then tried to kill the wall-crawler in the same fashion, but because of the radioactivity in his blood, he was able to shake off the deadly effects of her weapon. As they teleported away, Spider-Man also made his way home. Later, after getting some information from Mack Stennet, the Bugle's chief researcher, Pete changed into his costume, and headed to Ellis Island. There he came upon Cloak and Dagger, and all of the men that had been present when they were given the drugs. Having captured them, they were to suffer the same fate as Simon Marshall. When Spidey showed up, C&D were distracted enough for the mobsters to free themselves and try to escape. The ensuing chase led them into the Cloak's flowing manteau. As the darkness swallowed them they were unable to tell if they were in the cloak or running free, as the total cover of darkness that Cloak had summoned had them totally confused. As their panic increased, they began to see faint glimmers of light. Thinking this to be their escape, they hurried toward it. Reaching the light at its brightest, they discovered that they had been led straight out the fifth floor window, and they fell to their deaths. Their vengeance complete, Cloak wrapped Dagger in his cape, and they teleported away, leaving behind one jittery Spider-Man. Two of the more interesting characters to appear in *Spectacular Spider-Man*, their motive has a certain Punisher-like feel to it. They are scheduled to appear again soon. FIRST APPEARANCE: Issue #64.

RAPIER

Dominic Tyrone worked the rackets of New York along side the man who would later be known only as Silvermane. As they reached the top, Silvermane already had made plans to eliminate Tyrone to give himself total control. As he walked along the street, Tyrone was knocked unconscious, and then was thrown into a lake to drown. A young woman witnessed this, and frantically pulled him from the water. After surgery, he was told that he would probably never walk again. Over the years, he was able to overcome the injuries, and with Clarissa, the girl that saved him by his side, he trained himself to physical perfection. Using weightlifting for strength, and fencing for timing and coordination, he was able to make the comeback that the doctors thought impossible. All this time, he was also planning vengeance against Silvermane, his former partner. Donning the costume of Rapier, and interfering in Maggia business, he was able to draw Silvermane out into the open. After he revealed himself to Silvermane, and prepared to kill him Spider-Man appeared. But as he tried to cover Rapier with webbing, his web shooters were removed with two swift flicks of his sword. He was then offered a sword for his own use, and a duel began. Shortly, Spidey knocked Rapier's aside. He then threw his aside, as to finish the right in a fair fashion, but he was knocked out by Clarissa, who had been hiding and watching the entire encounter. Outraged that she interfered, he gave her a severe tongue lashing and wanting to finish Silvermane on his own terms, began to run. As he was about to make his escape over a rooftop, Silvermane, who had been knocked out, came to. Regaining his gun, he shot Rapier in the back. His fall broken, he was able to stumble away into the night, swearing that he would return. He, however, has not as of yet. It never was made clear what his fate was, but one can always assume that he will be seen again. FIRST APPEARANCE—Annual #2.

This book has seen many new characters since its beginning; some, like Carrion, and Cloak and Dagger very good, others such as the Hypno Hustler and Razorback, born of fads, not so good. Overall, this has been up to this point, a very entertaining book. A steady writer/artist team might help bring out a higher quality of product. A team doing just two or three issues together sometimes just isn't enough. With *The Amazing Spider-Man* seeming to slip a bit, this book should be able to pick up the slack.

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The Many Loves of Peter Parker

by Thomas Fagan

Realistic characterization of society in their books helped Marvel grab the lead in comicdom two decades ago. While superpowered people are unreal, their placement in typically human situations creates empathy in the reader. Readers think "Yeah, if I had heightened senses (or super-speed or flaming power), my life would be like that." Comics in the late 1950's lacked this realism: no racial minorities, no questioning of U.S. government policy, no romance except in the most abstract, adolescent allusions.

Of course, early FFs, DDs, Spideys, et al weren't lurid "Teen Romance" imitations. The Comics Code was in true force then, and not the pale anomaly it is today. However, Lee, Kirby, Ditko, Heck, and the rest realized that the best way to create a successful series was to continue stories through several issues. This required details like residences for the hero, personal problems (school or finances rather than some silly twit breaking scissors on her hair), realistic work situations, and romance.

Ah, romance. For the adult heroes, no large problem existed. The Code disallowed such adult problems as divorce, alcoholism, or adultery, so the usual hero either married another hero (Pym/Van Dyne, Richards/Storm, Wanda/Vision) or showed the hero losing himself in work to avoid facing an "impossible" romance with a civilian (Murdic/Page, Blake/Foster, Grimm/Masters, Stark/Potts).

Such situations were believable, barely, to the average reader because he was a twelve to fifteen year old boy. Yet, these same Code restraints gave the creators of Spider-Man an opportunity. After all, Spider-Man was, at first, a fifteen year old. Parker's tendency to sublimate sexual frustrations into major hobbies (science, photography, web-slinging) struck a respondent chord in hundreds of thousands of boys who were taking up the guitar, growing long hair, or lifting weights in order to achieve favored status among their peers. And how many boys who knew how to jimmy their fathers' liquor cabinet didn't know exactly what Peter was thinking in *Spider-Man #7* when Betty Brant tells him, "Peter, sometimes I think you're laughing at a secret little joke that's all your own"? Where the relunctance of a Matt Murdock or a Donald Blake to pursue women seemed prudish (after all, Hercules remains the truest representation of a god on Earth), Peter Parker's sublimations were normal.

Not to say it's been all sublimation. In his maybe five hundred comic book appearances, Peter Parker has smooched with approximately a dozen comely misses. Beginning with Ms. Brant/Leeds and continuing through Felicia Hardy/Black Cat, our hero has tasted the delights of such as the Black Widow (*Team-Up #84*) and Jean Grey (*Team-Up #4*) as well as of his civilian co-stars.

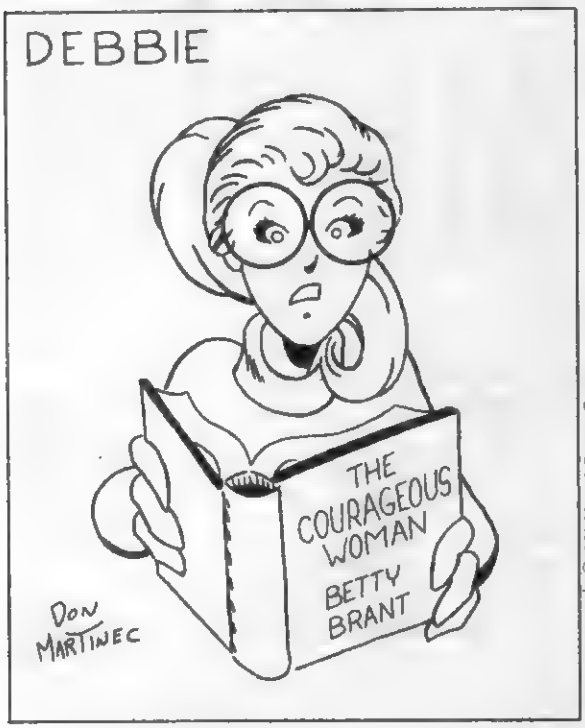
But it all started with Betty Brant. Peter's first love was, perhaps, his best. While Marvel was then awash with such clinging, dependent tokens as Betty Ross and Janet Van Dyne, Betty Brant showed a variety of moods, a variety of roles, and passion as a player. The death of her brother in #11 and her subsequent trauma and confusion about Peter's "mysterious secret" showed an intelligent woman who wanted normal things in life, but, for reasons which she could not resolve, could not acquire those things. Her rebound to Ned Leeds was highly credible, given her circumstances with Peter. Her character never stagnated nor became stereotyped. Although she has put in her mandatory hostage scenes, she also grew in her roles as working person, lover of adventurous people, and unsure wife. She is a character which improves with work. Her recent rearrival in the pages of *SM* and *PPTSS* is welcome, and her reconciliation with Leeds should provide a productive subplot.

Parker's other main squeeze in the beginning was Liz Allen (Osborne). She actually predates all other female side characters in *Spider-Man*, appearing on the very first panel of *Amazing Fantasy #15*. Of course, she was hardly a fan of Peter's then. She appears with Flash Thompson and a group of juveniles razzing the "egghead" Peter. She quickly matured, though, and by issue #8 was cautioning Flash against hurting the non-"he-man" Parker. The attraction grew. By issue #17, she was dragging Peter to Flash's parties and taunting Betty Brant about her age. Betty always overreacted to Liz's comments, perhaps because executive secretaries don't usually go out with high school students.

Liz had her greatest moment at high school graduation (*SM #28*). Her "I'm ready to graduate out of the dizzy blonde part of my life" speech gave much credit to Stan Lee, the writer. Although given as a goodbye, her speech leaves no doubt she would return in a superior role.

Return she did, but not until the resolution of the MJ Watson mystery and the introduction of Gwen Stacy. The "who is Mary Jane" subplot continued for thirty issues until #42. It approximated Gwen's arrival and Peter's matriculation at college. Gwen first showed in *SM #31* and wasted half an issue trying to be friendly to him before deciding he was a conceited loner. She came across as a brash but socially eager preppie. Her annoyance at being

Tom Fagan was one of the chief instigators behind Marvel Review, *a very fine fanzine of a few seasons ago.*



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ignored, compounded by what she saw as cowardice in Peter in issue #36, began the love-hate star-crossed Peter and Gwen roller-coaster. Yet, the relationship stalled after a few issues, with Gwen unable to evolve past the "side-character filling in five panels every other issue" role. The Gwen-MJ rivalry for Peter was a welcome plot-twist in issue #44, but when no progress had been made past that by issue #55, the action needed prodding.

Lee remedied the situation by placing Gwen close to Peter, introducing her father as a new character, and passing MJ over to Harry Osborn. With Gwen giving her first hostage performance in issue #61, everyone was in place for the next thirty issues. Gwen's animosity towards Spidey, MJ's cavalier treatment of Harry, and Aunt May's recurring illnesses supplied enough side action over this time to amply fill the small amount of panel space Spidey spent as a civilian.

Nor did Lee allow the pace to slow. When the "should I tell Gwen?" hook (as epitomized in *SM* #87) began to dull, he ruthlessly killed Gwen's father in issue #90. Yet, this action did not help Gwen's role. The killing did provide momentum for a few issues, and did give Gwen a credible performance as a grieving orphan, but her role had lost momentum. She was a shadow of the formerly strong-minded and confident coed of the early issues. She had fallen into the simple-minded "what, oh, what is wrong with my Petey" syndrome Betty Brant had managed to avoid. The art reflected this change. Her highly arched scoop hairdo changed to a silky version of MJ's in *SM* #48 and by #86 her speech patterns and facial features were both washed-out versions of the hip redhead's. While Captain Stacy's elimination also eliminated several loose plot-ends, it also undercut Gwen's role. Some of the most telling and human conversations and situations in Marveldom at that time took place between Gwen and her father. Family situations are often convoluted and impossible in comics as a rule, and Gwen's sharing of her problems with her dad, and his gently caring of her, refreshed the medium. Her death was sad but probably necessary. Her cloning was nearly a blasphemy.

But before Professor Warren's unwanted carbon imposed upon the scene, Mary Jane Watson made her move.

Let me tell you about Mary Jane Watson. Gentler treatment of a more undeserving character has rarely happened in Marvel. Only Marvel's periodic and casual pardons of Galactus' mass murders readily exceeds the ample forgiveness accorded MJ's transgressions. Since her first mention back in *SM* #12, she has resembled a throw-away joke run amok. Her character had its best run before she was introduced. Her language has evolved from an unlikely hip pattern to a recurringly bitter "tough girl" dialect. Actually, nobody ever really talked like MJ Watson. The trouble seems to stem from a writer who earned his early resume producing the mandatory anti-Nazi dialogues of the 1940s and the anti-communist themes of the 1950s not being able to grasp the campus situation of the 1960s. While the disapproved issues between #96 and #98 struck valiant blows against the anachronistic Code, Lee seemed unable to cast a realistic portrayer of the "new morality." His most concentrated effort merely resulted in the distastefully stereotypical MJ.

Her role was an active one, but it was never resolved. She has broken off with Peter, but still lurks in the background, sometimes giving advice to women close to him (*PPTSS* #40). Between her intro as Anna Watson's niece (Marvel has an odd habit of raising people with aunts and uncles; Ben Grimm is another, which must be a Disney hangover) and her breakup with Peter in *SM* #180, she gets in good with Aunt May, destroys Harry Osborne, twisted Peter inside-out, beat Gwen-clone's time, and has even given our hero advice on morality (*SM* #178). This was all good entertainment. I sat back and waited for this soap-opera villainess to get her lumps.

I'm still waiting. Although she's gone for the nonce, no bad and terminal circumstances have fallen upon her. Perhaps, the implied punishment is the assumed loss she took when she refused to become Mrs. Spider-Man. Be that as it may. Mary Jane is the type of person one frequents when decent company is unavailable. When she returns, I hope she doesn't arrive as a returning conqueress, all traces of her questionable former life expunged. I wouldn't mind seeing her suffer a bit.

Marvel has recovered well from the stumbling done during the rebirth of Gwen issues. Gwen-clone was a sad failure, mostly because the clone was as much a shadow of the recent Gwen as that one had been a shade of the original. While I wouldn't mind seeing a "Final Fate of Gwen" issue, this character shouldn't return to a major role for Gwen. MJ has been masterfully removed also. Betty Brant provided the crowbar, and allowed Peter to slip into his current role as super-swinger. His dates have run from the dumb but stacked Cissy Ironwood to the quiet competence of Debra Whitman. Marcy Kane has supplied some stability to the hero's life by putting down his advances. This may have signalled a break in the swinging theme of the last five years. I hope so. The recent issues have shown realism; young single men often try the field. Yet, it does not go on forever. My favorite is Ms. Whitman, especially since she seems close to discovering his secret I.D. The Black Cat cannot last, but a confrontation involving her and Debra is devoutly to be desired. Marvel writers must have learned to appreciate secretaries (Debra, Betty, Mrs. Arbogast) since they are about the only competent, adult females Marvel often portrays.

The final analysis must be that Peter Parker has enjoyed it all as a romantic: adolescent love, bitter separation, tragic loss, enthusiastic passion, super-hero flirtations, and emotional growth. I hope the recent issues have only shown the beginning of that last stage. And cast one vote for Debra Whitman for me.

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♪...TO HIM, LIFE IS A GREAT BIG BANG-UP, WHERE EVER THERE'S A HANG-UP...♪
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SPIDER MAN © 1982 MARVEL COMICS GROUP

SPIDER-MAN IN ANIMATION

by Jim Korkis

It was natural that Spider-Man would be selected to star in an animated television series. He was a major character of Marvel Comics and his appeal for children of all ages was well known. Unfortunately, like too many other comic book heroes, his unique quality could not withstand the demands of another medium. It became apparent that Spidey's biggest foe was not Doctor Octopus but television itself which demanded changes that Spidey just could not overcome.

By 1966, ratings had become important on Saturday morning television and one of the highest rated shows was Filmation's THE NEW ADVENTURES OF SUPERMAN. Filmation was encouraged to add Aquaman and later, Batman, to their production slate while other studios devised a host of original superheroes. It was natural that Marvel Comics would be considered as an excellent source of new superheroes but it was an independent producer who first saw their value and made arrangements to bring Marvel magic to tv.

Steven Krantz is currently enjoying some success as an author, following in the footsteps of his wife, Judith, who was responsible for *Scruples*. However, Krantz started his career as a producer for NBC where he later became director of program development. Shortly thereafter, he formed his own distribution and production company. By the mid-sixties, this new company was involved in the production of three animated television series. The first two projects were ROCKET ROBIN HOOD, which told of the adventures of Robin Hood and his band of Merry Men as they fought injustice throughout the universe in 3000 A.D., and THE MARVEL SUPERHEROES, extremely limited animated versions of the legends of Captain America, Iron Man, Sub-Mariner, Hulk, and Thor, which were syndicated across the country. The third project was the Saturday morning SPIDERMAN (without the official hyphen) show.

Krantz contracted with the Paramount-Famous Studio in New York and Grantray-Lawrence in California to provide animation for the Marvel shows. Paramount-Famous was all that was left of the might Fleischer Studios who were responsible for Betty Boop and Popeye cartoons. Because of financial problems with the Fleischer Studio, Paramount took over the studio in 1942, moved it back to New York and continued to churn out the adventures of Popeye. By the mid-sixties, the studio had fallen on hard times and was devoting its efforts to such minor achievements as Baby Huey and Herman and Katnip. Shamus Culhane, an old Disney animator, and later a very young Ralph Bakshi were in charge of the studio during this time.

Grantray-Lawrence was an independent animation company created by animators Grant Simmons and Ray Patterson under the direction of producer Robert Lawrence. The company is perhaps best remembered for its work on the MARVEL SUPERHEROES where it chose to utilize panels directly from the Marvel comic books and then by jiggling the picture or having the camera zoom in and out attempted to create the illusion of movement. In order to get the right pose for a character, drawings often had to be borrowed from other stories that were drawn by other artists. Unfortunately, this approach created some unexpected problems like having a Ditko-drawn Hulk suddenly become a Bob Powell-drawn Hulk as the character turned. Since Grantray-Lawrence did a total of 195 episodes (13 half-hour stories of three segments each for each of the heroes), they also had to borrow stories from THE FANTASTIC FOUR and THE AVENGERS and transform them into stories for Sub-Mariner and Captain America. (Additional adventures of the Sub-Mariner were created by having Doug Wildey, Sparky Moore and other staffers at the studio do sketches that could be used in a similar fashion to the Mavel panels.)

After almost a year of these atrocities, it did not inspire confidence that Grantray-Lawrence would also be primarily responsible for the network SPIDERMAN show. What little hope still remained for the series quickly disappeared when in a newspaper interview, Lawrence kept referring to his new property as "The Spider" and commented that the character was just like Batman. Despite these omens of doom, Marvel fandom was in for a surprise.

Saturday morning on September 9, 1967, was a special treat for Marvel fans. Early that morning, Hanna-Barbara unveiled their watered-down version of the Fantastic Four; it was not an embarrassing series but it didn't capture the wit and verve of the comic book that inspired it. At best, it was indistinguishable from the countless other superhero shows that filled the airwaves that season. Later that same day, SPIDERMAN premiered.

It was different from the other superhero shows. The theme music composed by Bob Hanes and Paul Francis Weber was an upbeat tune with catchy lyrics that fans remember over a decade later. The opening animation revealed that Grantray-Lawrence had thankfully forsaken their previous method of limited animation and were attempting a style of animation similar to the other Saturday morning shows but with a roughness that allowed it to maintain its own identity. (Cost cutting was still very much in evidence as Spidey's costume mysteriously lost many of its webs because they took too much time to add to each drawing.)

The voices were provided by Bernard Gowan (Spider-Man), Peg Dixon (Betty Brant) and Paul Kligman (J. Jonah Jameson). Like the earlier MARVEL SUPERHEROES show, the voice talent was Canadian.

It is a bit difficult to assign credit on the SPIDERMAN show because Grantray-Lawrence had a policy that gave credit to artists who worked full time at their studio. Mike Royer, perhaps best known for his inking work on Russ Manning and Jack Kirby, did as much or more on the SPIDERMAN show as any artist who did receive credit. However, Royer's name does not appear in the end credits because he worked at home.

The shows were not based on specific Spider-Man adventures from the comics but did make use of many of the same villains like Kingpin, Dr. Octopus and the Scorpion. Villains unknown to the readers of Spidey's comic book stories, like the Plotter and the Imposter, also popped

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Jim Korkis is an animation historian who writes frequent animation columns for Comics Feature, Animania, *and* The Comic Reader. *He is currently writing a book on television animation and this article is part of a chapter from that book.*

up. Some stories filled the entire half hour while others filled only half that time, allowing for two separate adventures. The show was closer in spirit to the Marvel comic than Hanna-Barbara's efforts with the Fantastic Four but it was still lacking that special magic that made Spider-Man such a unique hero. Sporadic attempts were made to include humor such as the use of the familiar "friendly neighborhood Spider-Man" phrase but the wisecracking of the main character too often seemed forced.

Unknown to viewers, things were starting to fall apart. The Canadian studio doing ROCKET ROBIN HOOD closed down and after completing twenty half-hour episodes of SPIDERMAN, Grantray-Lawrence went bankrupt.

Krantz and Bakshi were forced to open their own animation studio in New York in order to finish the assignments. Besides doing ROCKET ROBIN HOOD, Bakshi and his crew of fifteen men had to do the remaining thirty-two segments of SPIDERMAN at the rate of one a week. In order to maintain this insane pace, Bakshi had to reuse as much of the Grantray-Lawrence animation as possible and scenes were padded with Spider-Man swinging from building to building. Bakshi brought comic book artist Gray Morrow to the studio to provide layouts.

After the fifty-two episodes finished their run on network tv, they enjoyed a healthy run in the syndication market.

The next project for the team of Steven Krantz and Ralph Bakshi was the first full length X-rated animated cartoon, FRITZ THE CAT.

Spider-Man had to wait almost a decade before he again appeared as an animated character. Peter Roth, who was in charge of development at ABC at the time, had always been fond of a Spiderlady villain on the Krofft Supershow. The character Spider-Man was contracted to CBS for a live-action series; thus, he was unavailable for use as a star of an animated series for Marvel and DePatie-Freleng suggested a series based on Spider-Woman. Roth like the idea but for "cast insurance" he wanted Spider-Man included. Even though the character was contracted to CBS, the contract allowed the character to make a certain number of guest appearances on other networks. So, in 1979, Spider-Man found himself guest starring in SPIDERWOMAN.

Later, the character once more became available to star in an animated series, so the network suggested that DePatie-Freleng work up a presentation for a possible series. In the world of tv animation, a pilot script is not filmed. Instead, sample artwork is drawn and the network tests the material in several ways in front of a sampling of the potential audience. That year the network also had Ruby-Spears do up presentations for THUNDARR and DAREDEVIL. Spidey finished third and the network developed the THUNDARR series.

Not too long afterward, DePatie-Freleng was dissolved and raising from its ashes was the new Marvel Animation company. Soon, there were rumors that there would be a new SPIDERFRIENDS show to try and duplicate the success of the SUPERFRIENDS show. Actually, SPIDERFRIENDS was never the actual title of the show; it was merely an official nickname for SPIDER-MAN AND HIS AMAZING FRIENDS. (The nickname even appears on the official rating sheet so it is no wonder that some people believe it is actually the title of the show.) Why team up Spider-Man at all? It was felt that Spidey was not a strong enough character by himself to carry the entire show. After all, in the comic books, most of his personality comes through the thought balloons. There are no thought balloons on Saturday morning tv so it was necessary to give him some characters he could have a conversation with so that his personality would shine through.

Marvel suggested several characters but the network liked Iceman (wihtout his X-Men connections). The network also felt that a female character was needed by they didn't feel any of the Marvel females quite fit the bill so Firestar was created. There is also a dog in the series thanks to Fred Silverman. Silverman is basically responsible for most of the dogs that appear in Saturday morning cartoons because he felt a dog added interest and comedy relief. Silverman was still in charge when this series was in development.

Stan Lee has considerable direct input into this show and all changes in characters were made with Lee's participation (although not necessarily his agreement). Basically, the network dictated what it wanted and Marvel attempted to provide it. John Romita and John Buscema did some early production work on the show but the basic core of artists responsible for the majority of work seen this past season are Larry Houston, Dick Sebast, Will Meugniot and Rick Hoberg. The majority of the stories have been supplied by Dennis Marks, Don Glut and Christy Marx.

In the new series, Peter Parker, Bobby Drake and Angelica Jones all live together in Aunt May's two story house. (Angelica has her own room but that was only established briefly in the "Kingpin" episode. By the way, Firestar is a mutant although that is another fact that is never directly stated in the series though it is known to the production crew.) Once again, the stories are not related directly to specific Spider-Man adventures from the comic books but familiar villains like Kingpin, Red Skull and Swarm have appeared. Intermixed with these old foes are some newer creations like Video-Man. The production crew has tried hard to maintain the spirit and traditions established by the comic books despite the concessions that had to be made to network demands. (And the network keeps suggesting changes. For next season, artist Larry Houston was instructed to add a deeper yellow tone to Firestar's costume so she doesn't appear naked and Houston also had to tone down her breasts so she become almost flat-chested.)

The opening titles for the show were layed-out and directed by Art Vitello, who directed the majority of the new twenty-six syndicated SPIDERMAN episodes that have been completed but have not as yet found a market. The series features Spidey, J. Jonah Jameson, Betty and the rest of the familiar comic book crew. The only new edition is Jameson's nephew who was added to be a pain to Peter. Hank Tucker, Larry Houston, and Rick Hoberg worked on the series. Apparently one episode, about Spider-Man and Captain American battling the Red Skull, was done totally at the Japanese studio, TOEI, and one Marvel animator has described the work as breathtakingly beautiful.

There is also a documentary, SPIDER-MAN ON THE MOVE, that was made by Group W's San Francisco station. During the half hour, Stan Lee narrates a tour of Marvel Animation which is interspersed with interviews with the animators and scenes from the Spider-Man episodes.

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The network has renewed SPIDER-MAN AND HIS AMAZING FRIENDS for the new season but the show is considered only a marginal success. It hasn't been getting the top ratings but the ratings it has been receiving are steady. It is cheaper for a network to renew a show than to replace it with a new one. If it replaced a show with a new animated show, it must order thirteen episodes. If it renews a show, it only orders perhaps eight new episodes to mix in with the previous thirteen. That is the way it usually works. Interestingly, the network only ordered three new episodes of the show and then at the last minute decided there should be six new episodes made. Next season the show will be teamed with a half hour animated version of the Hulk and some people have suggested that may be the only reason it was renewed.

Spider-Man has overcome many obstacles in his career but network restrictions have proven more binding than the metal arms of Doc Ock. Whatever his fate on tv this season, Spider-Man will survive because, after all, that is what he really does best.

German expressionist painter Sigmar Polke's *Spider-Man*. The 41-year-old artist paints, draws and stencils on found material. Shown at the Solomon Art Gallery in New York City until May 29. (Pictures courtesy of Fred W. McDarrah; one was printed in the May 25 issue of *The Village Voice*.)

AND NOW, IT GIVES ME, FRED HEMBECK, GREAT PLEASURE TO INTRODUCE TO YOU--
the AMAZING ROGER STERN
I USED TO BE SPECTACULAR. NOW I'M SIMPLY AMAZING!
©1982 Fred Hembeck

by Fred G. Hembeck

The hour of midnight approached on April 24, 1982. After spending the day as a guest at Ithacon in upstate New York (hey, it's a dirty job, but someone's gotta do it!), I prepared to do something I'd done many times before and yet, paradoxically, I had **never** *done before. Unlike the interviews I've staged in cartoon form, this time I only got to write the questions. The answers were the responsibility of Marvel Comics writer Roger Stern, in whose Ithaca apartment the following Q&A session was conducted. As custodian of the two cornerstone Lee/Ditko strips,* The Amazing Spider-Man *and* Dr. Strange *(as well as the Lee/Kirby superteam, the* Avengers*), Stern finds himself in a lofty position in the comics biz. As far as I'm concerned, he deserved to be there, not only because he is a fine writer, but because he also seems to know more about comic books than I do!*

That night, the subject was Roger's work on Spider-Man, *past, present, and future. 'Read on, and you'll probably learn something about Peter Parker's arachnid alter ego---I know I did.*

Fred: One thing I noticed about your run in *Amazing Spider-Man* and *Spectacular Spider-Man* is the villains you've used. The only villain that I could tell that you created was Belladonna, which was in your first issue. Everything since then was a smattering of ex-Spider-Man villains but also a lot of other villains such as Nitro from *Captain Marvel,* Jack-O-Lantern, a Ditko villain from *Machine Man,* the Ringer from the *Defenders,* Moon Stone from the *Hulk,* Fool Killer from *Man-Thing,* Juggernaut from *X-Men,* Cobra and Mr. Hyde from *Thor,* the Smuggler, who was Power Man, from *Luke Cage.* So I wondered why you have so many villains fighting Spider-Man who weren't associated with him originally?

Roger: Well, for one thing, we've seen Spider-Man fight Dr. Octopus 100,000 times and people shouldn't see Dr Octopus unless I can get a new wrinkle on it. Like Bill (Mantlo) was starting a storyline with Octopus and it does have a new wrinkle in it; it's very well put. I like pulling in villains that have never encountered Spider-Man before but who had been around. For instance, we've seen this guy fight Captain America or the Hulk or whoever and he fights them this way, but up against Spider-Man, it was something different. Basically, it's someone different to play off Spider-Man to show what Spider-Man can do. Take Nitro: Here's a guy who blows himself up; how does Spider-Man handle that? We know how Captain Marvel handled it; how could Spider-Man handle a character like that? Well here, I'll show you. Basically, I was trying to get back some of the spideryness in the strip that had been lost over the years. It's inevitable, when a character has gone through so many different artists and writers, that the new team will tend to spin off what the previous team had done. You can't help that, but the thing tends to get diluted after a while. You gotta get back to what made this character really great. I remember the old Stan Lee/Steve Ditko and Stan Lee/John Romita stuff and, wow, he stuck to walls, all sort of weird things like that. I'm trying to get more of that in. I never expected to do *Spider-Man* in the first place. They said, "Please do this," and I said, "Wow, OK," and the first thing that hit me was to have more of that old quality back. Having him go up against somebody different was an initial way of doing it.

Fred: That's also making full use of the Marvel Universe at the same time.

Roger: Yes, we've got all these guys sitting around not doing anything—let's have them fight Spider-Man!

Fred: Why do they always have to fight the same characters?

Roger: Yeah, they don't have to.

Fred: And on the other hand, you used the Vulture twice in your run, and had two different angles on him.

Roger: That started out when Marv Wolfman left the strip. He left part one of a couple two-part stories and the Vulture was one of them. I basically went through and helped Denny (O'Neil) edit the first part and Marie Severin with the second. We left the Vulture in traction at Bellevue and I brought that up later on because the Vulture is one of my favorite villains. Here's this old guy who for some reason is incredibly strong and now I have a reason in my head why he's so strong. If I do another Vulture story, I'll probably bring that out because we don't know the origin of the Vulture. He's this old guy who flies around in this crazy suit. But he's stronger than a guy his age should, by any rights, be. He's so intriguing. Here you have this old, wizened guy up against this punk kid, basically, with these great powers. You have someone who clings to walls and swings on webs against someone who is utterly mobile in the air, which makes it a really tough fight. Spider-Man against someone who can fly is an interesting fight. "Whoops, he's sticking me a mile up in the air. Even if I make a web parachute, I'm going to hurt my head."

Fred: Nitro was an old man also. You've played upon that, being a bitter old man. You've also focused a lot on Aunt May and her boyfriend. Is there any reason for the number of these older characters in your strips?

Fred G. Hembeck, who appears in the Fantastic Four Roast, Comics Scene *and* Hembeck *#1-6 (not to mention* Alien Encounters, Smilin' Ed *#1 & #4 & Gates of Eden #1 & #2) does* not *have a line running down the middle of his forehead.*

Roger: A thing I noticed over the years was that people remember the story in *Amazing Spider-Man* around #196 when Aunt May supposedly died. It was really a hoax that Mysterio concocted. And we got all these letters saying, "Thank God, she's finally dead." Whenever you talk to people who used to read comics when they were kids and you say "Spider-Man," they say "Is Aunt May dead yet?" I thought, why does everyone want this poor old lady dead? This is a woman who is Peter's surrogate mother and people want her dead. Why is that? I looked at the stories and over the past 10 years or so, everyone has turned the sweet old lady into an utter nuisance, like an albatross around his neck. Peter loves her; it hasn't been brought out, so I was trying to bring that out more. She had an operation and I explained it as a coronary bypass to explain away some of the senility that she's experienced in the past few years, that she was much better now, much more in control of her faculties. She has recuperated at the old folks home, she is getting back on her feet again and is more sure of herself. Marie Severin threw in the great old codger of a character in one of the nursing home scenes. I though this guy would make a real interesting thing. . .What if Aunt May has a boyfriend? So I played him as a cross between George Burns and Jack Benny, a real sunshine boy number, the ex-vaudevillian and new romance in her life. This makes Aunt May a little more human. It also brings out a conflict in Parker's life because he was at this point: He was between girlfriends and he can't get a romance going, he doesn't know what's wrong with him. Aunt May goes out and has a fiance and he's having a hard time handling this at first. He thinks, "Aunt May engaged?" He really can't picture her with anyone but Uncle Ben because they were his parents, so he has trouble adjusting to it. Then these little things you pull in, like, should these people get married? Under existing laws, if they get married, they get much less Social Security money. But, gee, Aunt May shacking up with Nathan Lubensky? Can we—*do we* really want to think about that? So that was a conflict that I had come up with and resolved by having her take back the old house in Forest Hills as a rooming house for senior citizens, a half-way house for people who really aren't up to living alone but they're in too good health, too spry, and too in command of themselves to go into a nursing home. It gives them an alternative. And it gives her and Nathan a chance to be together.

Fred: When you did *Spectacular Spider-Man*, you did almost 20 issues.

Roger: That's right.

Fred: Marie Severin did about five, Mike Zeck did two, Shooter did three, Luke McDonnell did one, Rick Leonardi did one, John Romita, Jr. did one, Jim Mooney pencilled one although he inked most of them. John Byrne did one, Ed Hannigan did one, Greg LaRoque did one and Denys Cowan did the White Tiger series which was in the back of a few issues. That's a lot of artists for less than 20 issues. How did you handle that?

Roger: It was difficult because I like to tailor my plots to the artist. When you don't know who the artist is going to be, you have to come up with sort of a fool-proof plot because you don't know what their particular weaknesses are going to be. The problem we had was that Marie was supposed to do the book regularly, but she had some commitments. I believe it was the *St. Francis* book she had to start working on and some outside projects that were going to take her away from the book for a while. We had a double problem, the 50th issue was coming out and we really should do a dynamite job for that—

Fred: You wound up doing a double-size 60th issue.

Roger: Right. Well, we had not intended to do the 50th issue double size. I'm still not sure why the 60th issue was. But they said "double size" and I said, "Well, OK." The problem with Spider-Man is that he's a character that not every artist can draw. We have some very fine artists, like John Buscema is a great artist, but his Spider-Man isn't that great. You have to understand that Spider-Man moves in a way no other character does. He'll come into a room and he's almost never on the floor. He's on the ceiling or the wall. You have to be able to adjust your mind to that if you're going to be able to draw it. We've got three Spider-Man books every month and it's not easy to come up with people every month. We don't have enough people who can think that way. We're finally getting around to that now. We can always use someone who can do Spider-Man well. John Byrne was going to take over *Spectacular*. Then the switch came on *Fantastic Four* where he wound up inking as well, so he didn't have time to do it anymore. Jim Shooter jumped in when we really didn't have anyone to lay the book out and he did a very good job. Ed Hannigan, who did the last issue of *Spectacular* that I worked on is doing great work. He really understands the character well and it was fun working with him. At that point, they offered me *Amazing Spider-Man* and I really couldn't pass it up. That was one of those things like, wow, this is the book I grew up with. Yeah, I wanna do this and *Amazing* had a regular artist, John Romita, Jr., a damn good one. I said, "Hey, I'll have the same artist every issue. Yeah, I'll do it!"

Fred: Sounds good.

Roger: So there were problems with my run in *Spectacular*. I'm not as happy with the issues as I would have been if I'd known who the artists were in advance and worked with them every issue. . .But. . .

Fred: It was out of your control.

Roger: It was out of anyone's control.

Fred: And you did the best that you could.

Roger: Yeah.

Fred: Of course, your first *Amazing Spider-Man* was not the one that came out a few months ago but was actually number #206, which is a story. It was shortly after Marv Wolfman left and you wound up tying up loose ends that he left without really knowing what he planned to do with it. Could you tell us a little bit about that issue where Jonas Harrow supposedly had been driving JJJ crazy, where it seemed as if he was having a nervous breakdown in issues prior to that.

Roger: Right, that came about in an interesting way. I was doing some of the letters pages for the *Amazing Spider-Man*. I'd done the page for #206, I brought it to Denny, we started kicking around the schedule, and there was no #206. Denny was working on his first issue already, which was #207 and David Micheline had finished the second part of his story, which was #205. But there was no #206! In the scheduling crossover and reorganization, it got missed and it was due real soon. We went like, whoa. We looked at the stuff and there were all these loose dangling ends. I said, "There must be some way we can take care of this." I later saw a copy of a synopsis that Marv Wolfman had done on what would have happened. His second part of the Black Cat story ends with Jonah, under the control of Jonas Harrow, killing the Black Cat. You know, shooting her dead, bam, right there on panel. That's one of those things where I thought, gee, even if we could prove in a court of law that Jonah wasn't responsible for his actions, he could never go back to being publisher of the Daily Bugle again after a thing like that. His life would be ruined for all time. I kept looking at it and the more I looked at it, the more I realized Jonas Harrow is like the eight ball in this story. There's something not quite right about Jonah having a nervous breakdown. Jonah is too stubborn to have a nervous breakdown, so I figured that maybe it's not real. I sat down for a half hour, I talked over some rough ideas with Denny, and I called up John Byrne. I said, "Can you do an issue of *Spider-Man?* We need it pronto." He was in the middle of something, but he says, "This isn't that urgent, I can do it." I told him the plot over the phone. He drew it in four days and got it to the office; if was a Friday. I took it home and wrote the entire story that weekend. It was lettered. We had to find someone to finish it. Gene Day was available, so we sent it up to Canada. He finished it in four days. It came back, it was proofread, it was colored, and it went to the printer. The book travelled something like 10,000 miles before it ever got to the printer! It was bizarre. It was one of those overnight jobs, and here it

is and everything's complete—BOOM. I don't know if Marv ever realized this, but we paid a little tribute to him in the story. Jonas Harrow's device he used on Jonah is the Mental Attitude Response Variater or MARV Ray.

Fred: Oh, gee, I didn't pick that one up. You mentioned the Black Cat.

Roger: Yeah.

Fred: You recently did a two-part story with her in which she seemed to be heavily into a romantic thing with Spider-Man and I wondered how you see the women in Spidey's life. They would include people like Marcy Kane, Deb Whitman, and the Black Cat in the current storylines, and also Betty Brant Leeds and Mary Jane Watson. We won't talk about the Gwen Stacy clone.

Roger: No, the Gwen Stacy clone is gone away; we won't see her again.

Fred: How do you see the women in his life, especially Deb Whitman? I saw her described somewhere as the old Peter Parker in drag, with those big glasses and wimp personality.

Roger: This was something that Frank Miller suggested when he did his first *Spider-Man* annual with Dr. Strange and Dr. Doom. It was a sequence with Deborah Whitman and he says, "I couldn't quite get the face until this one panel, when I realized it was a female version of the old Peter Parker" and suddenly it occurred to me that that's what we were moving towards. She is like the pre-Spider-Man, the female equivalent of Pete Parker, with all those hangups. That was why the two of them were drawn together, but the romance angle wasn't quite there. She was looking for romance, but she was afraid of it. All of this may be out by the time this is printed, about why Deb Whitman is hung up and such. Bill Mantlo is doing in *Spectacular* a very heavy storyline. Marcy Kane is sort of a red herring there for a while, that she's a romantic interest, but she's not really. It's one of those things: Could these two people be romantically involved? They meet and they date. No, not really; we've got a lot of things in common, we're good friends, but it could never be romance. The temperaments are all wrong. Betty Brant has become the old girlfriend. They were very close for a long time, then they were apart. She got married and her marriage is back in solid again after some insecurities there for a while. I think everyone's encountered an old girlfriend who's become a best friend now and that's really what she is.

Fred: She's still my favorite.

Roger: Oh, yeah, she's still a great lady.

Fred: I don't care about Gwen Stacy.

Roger: And she (Betty) is Peter's first love. No one ever really gets over their first love. Now Mary Jane is sort of a wild card. There are some stories I want to do with Mary Jane where we can get into why she's so gun shy of engagements and lasting relationships. Also some more into her background because we really know very little about it. We really know very little about Parker's background *per se*. We know what we've seen so far, but what was his childhood like? Being raised by people who were much older and things like that. Then there's another lady I'm bringing into the strip that's based on a suggestion that John Romita, Jr. made, a lady called Annie Howell who is romantically involved with Lance Banyon, Parker's chief rival in the photography field. She's going to be getting involved with Parker in not the nicest ways.

Fred: What about the Black Cat?

Roger: OK. The Black Cat is another matter entirely because it's a strong physical attraction initially. She's definitely attracted to Parker in a sort of pie in the sky romantic ideal situation. It's coming along for Spider-Man at a time when his romantic life is not the best in the world. He's not quite meshing with Deb; he tries meshing with Marcy and that doesn't work. He's thinking, God, am I ever gonna find the right woman for me? The Black Cat is very different because she's a woman who could almost share Spider-Man's life, if that's what he was into. She's sort of exotic, but at the same time, it's a little bit uncomfortable. He's definitely physically attracted to her, but he's known her for a very short period of time, really only hours if you compile all the times they've met. Also, her line of work is something he can't accept. I mean, she's a criminal!

Fred: Right!

Roger: She goes out and steals things from people. It doesn't matter if she steals them from bad, evil, nasty people; she steals things and it goes totally against his principles. She says she's going to go straight and he thinks, well, maybe this will work and he discovers that she can't give it up. It's a compulsion to her. She has to go out and commit crimes. It really messes him up because he is attracted to her. It's like the old Bogart thing, "Hey, I'll wait for ya, baby, but you've done this wrong thing and you have to make some sort of restitution." She does the half-gainer off the dock, but she's not gone.

Fred: Of course not. A character named Black Cat isn't going to die very easily.

Roger: Right, she comes back. She's got eight lives left.

Fred: She's the only one that he knows in his Spider-Man identity as opposed to all the others. . .

Roger: Yeah, she doesn't know him in the Parker identity. I am doing a *What If* story for Mark Gruenwald, "What if Spider-Man married the Black Cat," and it shows what might happen because Parker is a very ordinary, down-to-earth guy. I mean he has great Spider-Man powers and everything, but if he didn't become Spider-Man, he'd probably have a wife and the car and a house in Scarsdale. But it's not in the cards for him the way things keep happening to him because becoming Spider-Man drew him out of his shell. Parker is the classic late bloomer and he probably would have come out of his shell eventually; being Spider-Man just accelerated it for him. But the fact that he is Spider-Man interferes with him having a normal life. At the same time, it's a release for him because he's got all the problems; he's got work, he's got school, he's got rent, he's got to help Aunt May and he's got family responsibilities. When he can't take it anymore, he puts on the suit and swings over the city and everything is fine. *That's* the release.

Fred: Now, in regards to the Spider-Man legend, you've done a few things to add to it. For instance, you came up with an explanation of how Spidey makes his costume. You also came up with an explanation for the aliens in issue #2 of the *Amazing Spider-Man*. You even mentioned Spider-Man's ulcer, which had been totally ignored after it was established years earlier.

Roger: Yes, the ulcer thing was when Gerry Conway was doing *Spider-Man*. He did the thing with the ulcer, which was a good gag. Then it was just ignored. It was like a throw-away gag—an ulcer? Then it just went away and everyone ignored it. Well, ulcers just don't go away, but I always thought, well, he's Spider-Man; maybe his body chemistry was such that it healed itself after a while.

Fred: Sure.

Roger: And I thought we ought to mention it for you old-timers out there; we haven't forgotten it, but it's all well now, so don't worry. As far as adding to the legend, I've done little things here and there. In last year's *Spectacular* annual, we had three or four pages from Aunt May's photo album. It established Peter Parker's junior high school science fair exhibit which showed that he was already interested in adhesive properties of certain molecules and things like that which is why, yes, he was smart enough to develop web fluid. Most high school students aren't, but he was.

Fred: Right.

Roger: When we told the origin in *Spectacular* #60, I had the advantage of having more pages than Stan Lee and Steve Ditko had to work with, so I put some more things in. I showed the spider-sense in the story as opposed to having it happen two or three issues later. It's a complicated costume for someone to come up with, so I had him silkscreen the thing. That's the way you could do it, as opposed to putting all the things in with stitching, which he always had a hard time doing. Remember him trying to thread the needle in all the Lee/Ditko stories? He cheated, folks, he silkscreened it. Little things like that I've done.

People used to say that Parker was sort of a Charlie Brown type of character, so in the photo album, we had a shot of him and Uncle Ben with his kite, with Peter in a red shirt with a zigzag on it. That's for you, Chuck Schultz; we love you.

Fred: And Flash Thompson's first name, which is. . .

Roger: Flash Thompson's first name, Eugene.

Fred: Eugene?

Roger: Which is why he goes by Flash.

Fred: Why is he called Flash?

Roeger: I figure it's an old sports nickname he picked up. It sounds like something you get on the gridiron. You know, Flash Thompson, all-American.

Fred: And how about those Ditko aliens from *Amazing Spider-Man #2*?

PARKER IS THE CLASSIC LATE BLOOMER, AND HE PROBABLY WOULD HAVE COME OUT OF HIS SHELL EVENTUALLY. BEING SPIDER-MAN JUST ACCELERATED IT FOR HIM.
©1982 Fred Hembeck

Roger: In the days of *Spider-Man*, things don't really start to gel until about issue #3. It was like it took Stan and Steve a couple issues before, "Oh, yeah, that's where we're going," ironing all the stuff out. Oh, yeah, spider sense and oh, yeah, this and oh, yeah, he shouldn't be doing that and Spider-Man is really a very down to earth character. Over the years, we've had stories of Spider-Man on the moon, fighting aliens from outer space, other dimensions, and it doesn't really sound right for Spider-Man to be going off to outer space nations and things like that: "I'll go into this other time to fight this guy." Spider-Man should be on the rooftops fighting Dr. Octopus or crawling through the sewers after Potato Salad Man or something. We've already seen in the story that the Tinkerer wasn't really an alien, and if he wasn't, maybe the other aliens really weren't either. It just tied in and dovetailed with the Mysterio thing which was still dangling and it explained all this stuff. They weren't really aliens. It was all a joke.

Fred: How about Spider-Man and the law? You have a number of characters running through your stories. I haven't seen Detective Sergeant Snyder recently. There's also Lieutenant Keating and Captain Jean DeWolfe. How do you assess these particular supporting characters? Do you have a favorite?

Roger: Well, they tend to come in depending on what neighborhood Spider-Man's in. Something that people outside New York City metropolitan area may not realize is that New York is divided into police precincts. Police operate out of those precincts and they don't go into other precincts unless it's something special. Snyder works out of the precinct that's down in the Village, probably the same precinct that Lieutenant Lumpkin from *Dr. Strange* is in. Keating is with this super SWAT team which operates throughout the city whenever something incredibly huge is going on. Like, "Uh, oh, the Rhino's tearing up Wall Street again. Let's go get 'em." They bring out the big guns that Tony Stark designed, they try to blow away the Rhino and it doesn't work. Jean DeWolfe operates out of midtown, so if Spider-Man's up around the Daily Bugle area, he runs into her. They're all distinctly different. Keating is a real hardnose type of guy and doesn't cotton to various things; everything has to be by the book. Snyder is more down to earth and willing to give people the benefit of the doubt.

Fred: Will we see him again?

Roger: Possibly, I don't know. I never know when one of these guys will appear. It's the old thing about writing themselves. Like there's havoc in the Village and Spider-Man's involved and the police show up. It's "Hi, Detective Sergeant Snyder." "Are you going to come down and sign a statement this time?" "Well, OK." Jean DeWolfe is just a very interesting character. I wish her brother didn't have weird powers, 'cause it's one of the bug-a-boos of *Spider-Man*, that everyone's relatives end up having weird powers. It's just a little too much of a coincidence.

Fred: Her brother is. . .

Roger: The Wraith. No relation to Michael T. Gilbert's Wraith.

Fred: It's one of the few Marvel characters I totally forgot, unfortunately.

Roger: Most people have, I think.

Fred: Yeah.

Roger: I have this story that I may get around to doing yet, if Bill Mantlo doesn't mind. Mark Gruenwald told me that Bill didn't want to do anything more with the Wraith because he was doing Dire Wraiths in *Rom* and people (could) get too confused. This would involved leeching the powers away from him into somebody else, a new name, and the whole thing.

Fred: How about J. Jonah Jameson? How do you see his relationship to Marla Madison, and whatever happened to Mrs. Jameson?

Roger: Mrs. Jameson—I think it was established in the story that Marv did that Mrs. Jameson, whose name was Joan. . .

Fred: Joan Jameson.

Roger: . . .Died shortly after their son was born.

Fred: John Jameson. . .

Roger: Yes, we never have found out what the first J in J. Jonah Jameson stands for, have we?

Fred: That's true.

Roger: Let's leave it a mystery. There are some things

that man was not meant to know. So Marla is the first woman to come into his life since his wife died. There's a beautiful scene that Denny O'Neil did in last year's annual—boy, am I jealous. It's a beautiful Jameson scene; he's really married to his newspaper. He goes down to watch the presses run. It's interesting because Jonah Jameson is basically a good guy. He's maybe a bit conservative, but he's for the rights of man and all good things, blah, blah. It's just that he's got this hangup about Spider-Man. He really doesn't like him; he goes against his grain. Jameson comes out against vigilantism, which all superheroes are to a certain extent. I think Spider-Man's wisenheimer attitude and the fact that he started out doing it for money, folks, goes against his grain. "This guy isn't really in it for the good of mankind, he's a scofflaw, blah, blah." It's become a longstanding animosity. There are lots of good people out there who have dislikes for other people which aren't rational. That's Jonah's one little quirk there and it sets him off. He is cheap and he is a tightwad and he is a curmudgeon, but it doesn't mean that deep down he's not a good man.

Fred: OK, I'll buy that. Let me ask you about the artwork on the *Amazing Spider-Man* as it's being done currently. You have on one hand, Jim Mooney doing the inks on it. I don't think a lot of people realize this, but he's almost as identifiable with *Spider-Man* as Joe Sinnott was with the *Fantastic Four,* since he's been inking the book on and off for the last 10 or 12 years.

Roger: Maybe longer.

Fred: Oh probably, much, 15 years. . .

Roger: He was inking John Romita, he was inking John Buscema, he's inked almost everyone on the strip with the exception of Ditko, because he didn't come along early enough for that.

Fred: Right.

Roger: Jim does lend a certain weight and mood to the strip. To some extent, he tends to calm it down a bit, but he's an excellent draftsman. And he seems to be meshing pretty well with the stuff. Right now, Jim is acting as an important bridge as we move into a new style because John Romita Jr.'s artwork is in a very evolutionary stage right now. It's like every issue is so much better than the previous issue and he was good to start with.

Fred: He's putting all of his attention on one book now, as opposed to in the past when. . .

Roger: He was doing that and *Iron Man.* He's given up *Iron Man* and he's concentrating on *Spider-Man* now. He's getting more into full pencils on it and it's really impressive, it's really Spider-Man now. He's really getting into, at least in my mind, what Spider-Man should be as far as the speed, the agility. . .

Fred: The multiple shots. . .

Roger: The multiple shots and the plain spideryness, the way he makes him move. It's different from his father's and different from Ditko's but still Spider-Man. It's going to be the Spider-Man of the '80s.

Fred: And, of course, you brought back the underarm webbing.

Roger: Yeah, the old underarm webbing. He wanted to do it, I wanted to do it, and everybody wanted to do it. So I said, "Let's do it," and we did.

Fred: What are your overall plans with Spider-Man? Do you want to try to put Spider-Man in a more realistic element than some of the issues that were done maybe five or six years ago, which were more fantasy oriented? Do you see this as a move on Marvel's part to get the comics more "back to basics," while at the same time, updating them?

Roger: Oh sure.

Fred: I see that in the book.

Roger: I'd like to get the book back to more of the spirit of the early stories, but obviously, it's now. . .

Fred: Now. 1982.

Roger: New stuff with the old feel of the thing, more or less. Peter Parker, a very brilliant young man who has these amazing powers, gets a real kick out of using them. But at the same time, he's driven to use them to right wrongs, to stop people from doing terrible things because of guilt. The whole strip is very much a story of passion and guilt, because when Peter Parker got these powers, he thought, wow. this is great. If the kids that put me down only knew I'm incredible; I can do all these things. And he was having so much fun using them, he didn't do one little thing, the all important sin of omission, and Uncle Ben buys it. Uncle Ben's blown away by this burglar that he could have stopped. He's driven by guilt; that's the difference between Spider-Man and Batman.

Fred: Batman couldn't have stopped his parents' deaths.

Roger: No, Batman is driven by a need for vengeance. Spider-Man is driven by guilt. He enjoys these powers. He revels in them, they are great. But because of him, the man who meant the most to him died and he can never forget that. That's what drives him on, that's what makes him go out and put his life on the line. Have you ever noticed that Spider-Man isn't really afraid to die? He's put his life on the line so many times, just instinctively, without thinking, because he's so driven by it. He's very compulsive. He enjoys the power so much but it can still take him apart. The old great powers and great responsibility number. It's true,

that origin story.

Fred: It's a classic, one of the best.

Roger: It's one of the best, most basic origin stories that I can think of, and there's so many great lines in it. I stretched out the one line, Peter Parker being razzed by the kids for being an egghead, I stretched it out to four panels. "Someday, they'll be sorry, sorry they laughed at me." That's wow, whew.

Fred: Yeah, and even though he seems to be together now, in a lot of respects, he still has that mindset from his teenage years. That's why he considers himself to be a loser. He really has a lot going for him.

Roger: No matter how strong and handsome people become, they still remember themselves as awkward, gawky kids in their heads and that's the image they keep of themselves. We're all influenced by that. I think it's something that everyone can identify with. That's why *Spider-Man* has always been such a strong strip for me. Also, because I used to look like him.

Fred: Yeah, a lot of comic fans probably identify with Spider-Man because of that.

Roger: Everyone, I think, to some extent feels apart from everyone else at times. "I'm really alone, there's no one who is experiencing the same things I am." Well, a lot of people are. But that doesn't change the feeling.

Fred: I've noticed. This is out of left field—where most of these have come from—that running through your *Spider-Man* stories, there are a number of quotes from rock music. What kind of record collection does Peter Parker have?

Roger: Well, he's got some Elvis Costello. . .

Fred: Right, we know that, thanks to Frank Miller (in *Marvel Team-Up Annual #4*).

Roger: Yeah, thanks to Frank. I suggested it to him. He said, "What kind of records would he have?" He'd have Elvis Costello, sure he would. He'd have some Nick Lowe, a couple of old Chuck Berry. I figure Peter is one of those guys who catches on to stuff a little slow. He says, "Hey, that's really good," and someone says, "It came out a year ago." "Oh, really? Oh gee." He's a lot like Steve Rogers and his Broadway show tunes. There's this scene I want to do someday, with a parallel sequence of Parker and various supporting characters with various music playing in the background. Or their various stereo systems: Parker's cheap one, someone else's expensive one. All the music reflects who they are. We'd have Steve Hopkins singing, "what you want, boop, baby, I got it, boop. Hello there, Hopkins here," things like that when he answers the phone.

Fred: Right. When is Maxie the agent going to show up demanding his ten percent?

Roger: (Laughs) One of these days, I want to find out whatever happened to Maxie the agent. He's probably still out there someplace. I thought about bringing him back in *Dr. Strange*, trying to sign up Dr. Strange for a lecture tour or something. I really don't know. I assume eventually an opportunity will present itself. Whatever happened to Maxie? Whatever happened to April May? Who cares?

Fred: Who was April May?

Roger: April May was the journalist at the Daily Globe. I want to do a story with her again. Her real name was April Meirwitz. She changed it for professional reasons.

Fred: Sure.

Roger: No one is named April May.

Fred: No. How about the first guy Spider-Man or Peter Parker, when he was wearing that mask, ever fought?

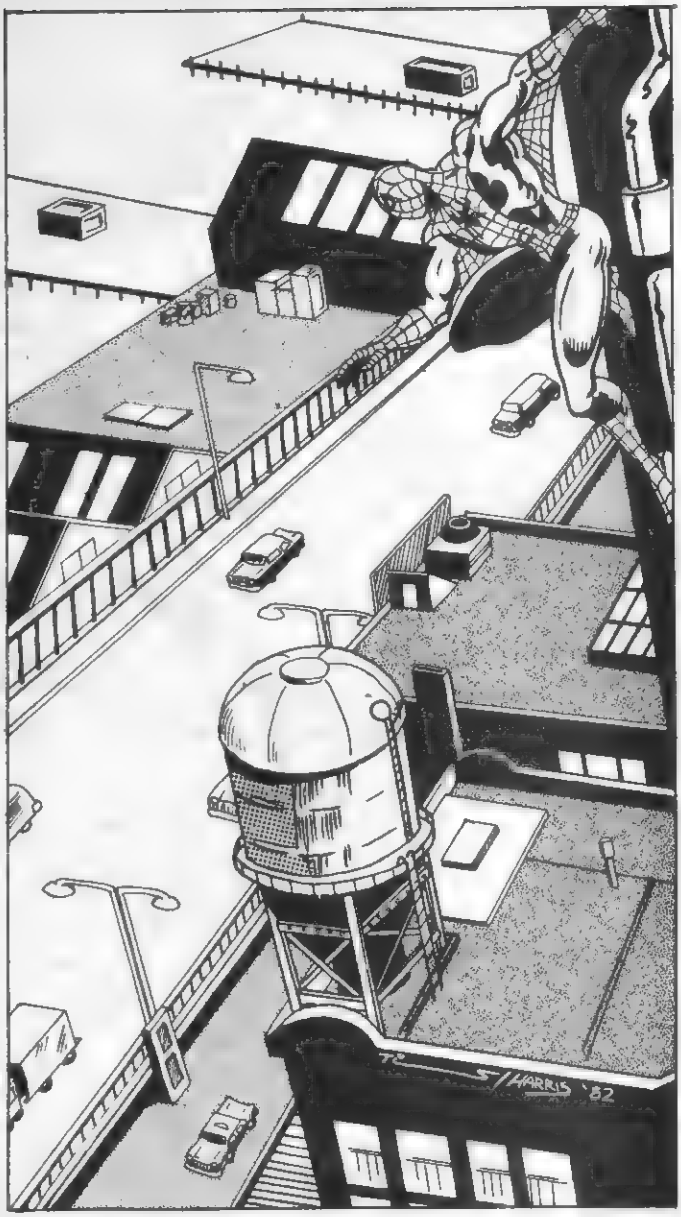
Roger: Crusher Hogan. . .

Fred: Crusher Hogan.

Roger: I wonder if he's any relation to Happy Hogan? No, he's not! He's no relation to Happy Hogan. Crusher Hogan isn't even his real name.

Fred: OK, we've settled that here.

Roger: I'm glad we settled something. I want to do a story, a high school reunion with Parker, 'cause I missed mine. So I'll live it through him. Whatever happened to all those people he went to high school with? Is principal Davis still in charge and why is a high school in the middle of Queens called Midtown High? I could never figure that out. That's the name of the school, folks, right in the middle of Forest Hills.



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Fred: Well, do you have any closing remarks?

Roger: I think everyone should buy lots of copies of *Spider-man*. . .

Fred: OK.

Roger: . . .Because he's the superhero of the '80s, and the '70s, and the '60s, whatever we come up with.

Fred: Sure, but not the '50s. Oh, am I going to be seeing Steve Ditko in there?

Roger: I would love to do a *Spider-Man* story with Steve Ditko, but Steve just doesn't want to do one.

Fred: OK, we knew that. Too bad. I think we'd all love to see it.

Roger: Yeah, 'cause he's still the man.

Fred: OK, Steve, did you hear that? Thank you, Roger Stern!

Roger: Thank you, Fred Hembeck!

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Out of the Mouths of Babes

by Brian Talley

Since 1982 is the twentieth anniversary of the first appearance of the Amazing Spider-Man, I thought it might be interesting to see just how much a group of elementary school kids know about the "worlds most popular super-hero." As I tried to put some ideas together, my wife said that she didn't think that a principal would let me "take over" a class for something of the nature that I was planning (read that as comic books). Well, I was lucky. The first school that I went to gave the O.K.

I would like to thank Mr. Willis, principal of MacIntosh Elementary School, Newport News, VA for allowing me to borrow a classroom of youngsters for a short time one Friday morning. I would also like to thank teachers Mrs. DeWald and Mrs. MacKinney for giving me some of their class time.

Thanks also go to the forty-three 8- and 9-year-olds whose enthusiasm really helped make this project more enjoyable.

I put seven pretty basic questions about Spider-Man to them, and the answers that they have given: some correct, some close to correct and some amusing, give a slight indication to how much a group of school kids know about the comic book hero.

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I have made corrections on spelling on all answers, and on the grammar for all the answers except the ones where the wording gave them their amusing touch.

HOW DID SPIDER-MAN GET HIS POWERS?

This question brought a pretty wide spectrum of answers. Only 2 gave credit to the spider bite, and a couple of others were close, with answers about radiation and a spider. Cassie said that he got them from the spider on his costume, and Julie, Wayne, Frank, and Condell think that he got his powers in outer space. Jerome, M.M., Wally, and Joy believe that his costume is the source of his abilities, and Sandra thinks that Spider-Man was given his power by Captain America. Jimmy says that his mother gave them to him, Allison believes that he got them from the place that he came from. Traci simply says that he got them from a man. DeAnn states that he was shocked in a room with machines, and a spider was right beside his hand. Another technical opinion is offered by Kenneth, who believes that when he went to space, a special thing got stuck on his neck. A spider bit him was the answer given by Jonathan, Jimmy, Elva, Edward, Tim, Ricky, and Jeff. Dorothy, Shelton, A.C., Rachel, and Cassie apparently got him confused with some other hero, because they say that his powers come from the sun. Daniel and Brambi come pretty close to exact in saying that his powers were given to him by a spider. Randy must have been thinking of the Mandarin, because he says that the powers come from a spider ring. Jemeka must watch Saturday cartoons, as she gives credit to Iceman and Firestar. Lisa says the medical profession is the culprit, because he was given a shot by a doctor. He came from the spider plant is one of the more creative answers given, and we thank Lorrie for it. Linett says that black magic could have had something to do with it, because a spider put a curse on him, and Heather says it was something he drank. Karen believes that Aunt May gave him his power and the last and most outrageous theory given is courtesy of Larry, who firmly believes that Spider-Man was given his powers by J. Jonah Jameson.

WHAT POWERS DOES HE HAVE?

The majority (23) of the kids gave the same answer—web powers. Those that think he has climbing power are Sandra, Daniel, Wally, Jemeka, Lorrie, Joy, and Jeff. The remaining answers give a list of powers that any hero would like to have—Julie says that he has strong powers, along with Jerome, Ricky, and Cassie. Wayne and Karen say that he has jumping powers, and Kenneth thinks that super vision is his only power. Daniel and Shiela are the only ones that remembered his spider sense. The rest of the powers that were given were flight, strength, magic powers, power to fight crime, and big powers, given by Elva, Randy, Linett, Jimmy and Carla, respectively.

WHAT DOES HIS COSTUME LOOK LIKE?

Everyone seemed to have the basic idea, but the combinations given were varied. Cassie says that it just has a spider on it, and Chet says that the spider is there also, but it is on the back and the rest of the costume is red. Julie, Jerome, Traci, Frank, and Heather all describe it as being red and blue with a spider on it. Red and black is the color combination given by Wayne, Dorothy, and Condell. Sandra says that Spidey has webs all over him. Sheila describes it as being red and blue, with a spider on the front, and the eyes have black around them. T.F. says it is red and blue with black stripes, Daniel describes it as being

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like a gigantic checkerboard, and DeAnn says red top, blue pants and cobwebs. Larry, Tim, and David tell of it as being blue and red with a spider in the middle. And lastly, Kenneth says that it has black lines and a blue collar.

WHAT IS HIS SECRET IDENTITY?

This one really surprised me. I expected almost everyone to know this one, but it turned out that only one person knew the correct, complete name. A couple of the wrong ones were really surprising. T.F., Traci, and DeAnn give his name as being Frank. Frank says that it is David; Jonathan, Chet, and Randy think that it is Dick. John is the name that Daniel and Jeff gave as his given name, with Stevie the moniker that Dorothy has chosen. Kenneth gives his name as being Dan Jones, Sheila and Branbi both say the correct name is Mike, and M.M. thinks that it is Bob. Jimmy O. (no Fred, not Jimmy Olsen!) thinks that Paul Johnson is the right name, with Jemeka giving Dick Rosely as his secret identity. Henry Anderson is what Linett says his name is, and Lisa says his secret I.D. is just plain Joe. The last three names are what you might call attention getters, with one of them even being right. Lorrie gives Peter Kent as his name, Heather says (hold on to your chair, Stan!) that his given name is Clark Kent. Tim correctly gave Peter Parker as Spider-Man's secret identity. Thanks a million, Tim!!

HOW OLD IS HE?

Almost every answer given to this question was different. To list all of the numbers would take forever, so I will just hit on some of the high spots. First, all the ages given averaged out to 50.0046511, indicating that the web spinner is into middle age, and probably wears support socks (?) along with his costume. The highest age given was 600, given by Elva, with the low age of 17 being given by Marcus and Randy. Other ages that were included were 100, from Cassie, 195 from Julie, and 52 from Kenneth. All others ran the scale from 18 to 81. By the way, if you think that these ages were outrageous, wait until you get to their opinions on how old Aunt May is!

WHAT DOES HE DO IN HIS SECRET IDENTITY?

Only half of the kids gave answers to this one, even after being told that what was wanted was the job that he has to earn himself some spending money. And, of the half that gave responses, half of them gave the same answer. Julie, Wayne, Frank, DeAnn, Jonathan, Daniel, Branbi, Randy, Lorrie, and David all are of the opinion that Mr. Parker is a reporter. They must have him confused with that Clark fella. The balance of the answers are as follows: Jimmy says that he is a spy, Allison thinks that he is a policeman, and Sheila says that Pete is a tennis player. Elva and Howard have seen him at work in a lab, and Lisa has seen him at the store where he works. Linett says that he works in a big office, and Ricky is of the opinion that he works in a research center, with Jeff giving Pete's job as being a newspaper boy. Tim says that he goes to school, Larry says he takes pictures for the boss, and lastly, Shelton tells us that he takes pictures for the paper. Thanks for those last three, fellas!

HOW OLD IS AUNT MAY?

According to some of the youngsters, Aunt May is as old as fresh air! Thanks to Cassie's answer of 100,999, the average age came out to be a whopping 2577.6829. Personally, I think that Cassie was thinking of the number of ailments that the dear woman has had, and not her age. Elva also thinks that May has been around for quite a spell, because she thinks that she is 900 years old. The rest of the answers given were between the ages of 56 and 201, with the majority of them being in the 70 to 99 bracket. At any rate, they all think that she is quite old, and that she probably knew Moses back in his heyday.

That question marks the end of our little journey into the classroom. It seems that the kids didn't know as much about the amazing one I thought they would. Despite that, it was a totally enjoyable experience, and I would once again like to thank everyone at Mac Intosh Elementary School who helped me out with this little project. May the Kingpin never stop at your house for dinner!!

SPIDER-MAN CHECKLIST

by Robert J. Sodaro

This checklist will list the title of the book, the issue number, date, cover price, writer, penciller, inker, letterer, colorist (when listed), page count, and title. Page count will include pin-ups, which will be noted. A brief summary of each issue will follow the title (except when the main action is contained in the title, i.e., "Duel to the Death with the Vulture"). Creative persons with the same last name will be noted by first initials, unless the people involved never perform the same creative role. In the case of Marvel Team-Up there will be no summary of the plot, but rather a listing of the co-star. Where Spider-Man appears in a non-Spider-Man title I have taken the liberty of eliminating appearances that are merely cameos, dream sequences or Spidey as simply a robot or android. Otherwise this checklist could potentially be as long as this entire chronicle. Individual issues of Spidey Super Stories *have not been listed.*

I would like to thank Dave Armstrong of Space Travelers Trading Post in Derby Connecticut for the use of his store in the researching of this checklist. I would also like to thank Neil Hansen, Colin Krapp, Rich Maurizio, and Kevin O'Neill for their help in identifying the cover artists on the various titles.

AMAZING FANTASY

#15 August 1962, 12¢, Stan Lee, Steve Ditko, Ditko, Art Simek, 6 pages, 'Spider-Man!' 5 pages Part 2. Introduction of Peter Parker (Spider-Man), Uncle Ben (dies in this issue), Aunt May, Flash Thompson, and the nameless thug who kills Uncle Ben. Origin of Spider-Man told.

THE AMAZING SPIDER-MAN

#1 March 1963, 12¢ Lee, Ditko, Ditko, John Duffy, 6 pages, "Spider-Man!," 5 pages Part 2, 3 pages Part 3. Spider-Man's origin is retold, and we are introduced to J. Jonah Jameson, publisher of the Daily Bugle, and his astronaut son John. Spider-Man attempts to join the Fantastic Four but leaves when he finds out they do not pay a salary. "Spider-Man vs. the Chameleon," 10 pages.

#2 May 1963, 12¢, Ditto, 14 pages, "Duel to the Death with the Vulture." The Uncanny Threat of the Terrible Tinkerer." 10 pages.

#3 July 1963, 12¢, Ditto, 21 pages, "Doctor Octopus." Otto Octavius a scientist, uses mechanical arms in delicate experiments, when an accident happens that unhinges his mind, and fuses the arms to his body. Doc Ock turns to crime.

#4 September 1963, 12¢ Lee, Ditko Ditko, Simek, 21 pages, "nothing Can Stop the Sandman." Betty Brant and Liz Allen are introduced.

#5 October 1963, 12¢. Lee, Ditko, Ditko, Sam Rosen, 21 pages, "Marked for Destruction by Dr. Doom" Cameo: The Fantastic Four.

#6 November 1963, 12¢, Lee, Ditko, Ditko, Simek, 21 pages, "Face to-Face With the Lizard." Dr. Curt Connors is attempting to develop a serum that will help him re-grow his lost right arm, but the serum backfires, turning him into the Lizard. Spider Man creates an antidote and cures him.

#7 December 1963, 12¢, Ditto, 21 pages, "The Return of the Vulture."

#8 January 1964, 12¢, Ditto 17 pages, "The Terrible Threat of the Living Brain" No real villain: Spider-Man must deactivate a mobile computer that has gone wild, and could possibly reveal his secret identity." Spider Man Tackles the Torch," 6 pages, Lee, Jack Kirby, Ditko, Rosen. Spider Man crashes Johnny Storm's party, rest of the FF in a cameo.

#9 February 1964, 12¢, Lee, Ditko, Ditko Simek, 22 pages, "The Man Called Electro."

#10 March 1964 12¢, Lee, Ditko Ditko, Rosen, 22 pages, "The Enforcers." Fredrick Foswell, a crime reporter for the Bugle turns out to be crime boss The Big Man. Introduction of Fancy Dan, the Ox, and Montana (the Enforcers).

#11 April 1964, 12¢, Ditto 21 pages, "Turning Point!" Spidey travels to Philadelphia to battle Doc Ock who is blackmailing Betty Brant's brother Bennett over a gambling debt. Bennett dies in this issue, and Betty blames Spider-Man for his death. Part 1.

#12 May 1964, 12¢, Lee, Ditko, Ditko, Simek, 22 pages, "Unmasked by Dr. Octopus." Spider Man returns to New York, followed by Doc Ock. Doc manages to beat Spidey (who is sick with the 24-hour flu) and unmasks him. Everyone assumes that Peter disguised himself as Spidey to get photos of Doc Ock. He recovers the next day and manages to defeat the villain. Part 2.

#13 June 1964, 12¢, Ditto, 22 pages, "The Menace of Mysterio" Spidey almost but not quite, consults a psychiatrist.

#14 July 1964, 12¢, Ditto 22 pages, "The Grotesque Adventure of the Green Goblin!" The Goblin cons a movie producer to make a movie about Spidey, but it is all a cover for an attack on him only an appearance by the Hulk fouls everything up.

#15 August 1964, 12¢, Ditto 22 pages, "Kraven, The Hunter."

#16 September 1964, 12¢ Lee, Ditko, Ditko, Rosen, 22 pages, "Duel with Daredevil." The Ringmaster hypnotizes Spidey to battle DD, until DD breaks the trance and the two of them put the Circus of Crime on ice.

#17 October 1964, 12¢, Ditto, 22 pages, "The Return of the Green Goblin" Flash starts a Spider-Man Fan Club, but when Spidey shows up so does the Goblin and the Torch, and there is a free-for-all. When Spider-Man overhears that his aunt has fallen sick, he hurries to her side. Part 1.

#18 November 1964, 12¢, Ditto, 22 pages, "The End of Spider-Man!." Pete forswears superheroing, concerned that no one will take care of Aunt May if something happens to him. Cameos by the Avengers, DD, and the FF. Part 2.

#19 December 1964, 12¢, Ditto, 22 pages, "Spidey Strikes Back!." Spidey realizes that he can not give up being Spider-Man. Guest stars the Human Torch. Intro: Ned Leeds as Betty's new boyfriend and reporter for the Bugle. Part 3.

#20 January 1965 12¢, Ditto, 20 pages, "The Coming of the Scorpion!." Jonah has Dr. Farley Stillwell use an employee of his to create the Scorpion as a means to get Spider-Man.

#21 February 1965, 12¢, Ditto, 20 pages, "Where Flies the Beetle!." Spider-Man accidently winds up in the middle of a battle between the Human Torch and the Beetle.

#22 March 1965, 12¢, Lee, Ditko Ditko Simek, 20 pages. "The Clown and the Masters of Menace."

#23 April 1965, 12¢, Ditto, 20 pages, "The Goblin and the Gangsters!." The Goblin attempts to take over the various mobs of the city. J.J.J. rehires Frederick Foswell.

#24 May 1965, 12¢, Lee, Ditko, Ditko, Rosen, 20 pages, "Spider-Man Goes Mad!." Mysterio almost, but not quite, convinces Spidey that he has gone crazy, but the untimely interruption of J.J.J. and Flash Thompson tip him off.

#25 June 1965, 12¢, Ditto, 20 pages, 'Captured by J. Jonah Jameson!." The first in a long line of Professor Spencer Smythe's Spider Slayers. Intro Mary Jane Watson (face unrevealed).

#26 July 1965, 12¢, Ditko & Lee, Ditko, Ditko, Rosen, 20 pages, "The Man in the Crime Master's Mask!." The Goblin contends with the Crime Master (Nick "Lucky" Lewis) over the control of the city's mobs. Foswell takes up the identity of "Patch" the stoolie to uncover information about underworld activities for the Bugle. Part 1.

#27 August 1965, 12¢, Ditko & Lee, Ditko, Ditko, Simek, 20 pages, "Bring Back My Goblin to Me" The Goblin and Crime Master continue their war for control of the mobs. Part 2.

#28 September 1965, 12¢, Ditko & Lee, Ditko, Ditko, Rosen, 20 pages, The Menace of the Molten Man" Mark Raxton, assistant to Spencer Smythe, and step-brother to Liz Allen (as revealed in issue 133) receives his powers and enters a life of crime. Pete graduates from high school.

#29 October 1965, 12¢, Ditto, 20 pages, "Never Step on a Scorpion"

#30 November 1965, 12¢, Ditko & Lee, Ditko, Ditko, Simek, 20 pages. The Claws of the Cat" The Cat is a petty thief, and not the superheroine introduced in *Claws of the Cat #1*.

#31 December 1965, 12¢, Lee, Ditko, Ditko, Rosen, 20 pages, "If This Be My Destiny" Peter enters college and meets Harry Osborn, Gwen Stacy, and Profesor Warren. Spidey fights the Master Planner who turns out to be Doc Ock. Part 1.

#32 January 1966 12¢, Ditko & Lee, Ditko, Ditko, Simek, 20 pages, "Man on a Rampage Spidey stages an all-out war against Doc Ock when he discovers that Ock stole a rare isotope that will help cure the radiation sickness Aunt May recieved from a blood transfusion from Pete. Part 2.

#33 February 1966 12¢ Ditto, 20 pages, "The Final Chapter!." Spidey retrieves the isotope, stops Doc Ock, and saves Aunt May.

#34 March 1966 12¢ Ditko & Lee Ditko, Ditko, Rosen, 20 pages, The Thrill of the Hunt." Kraven, under the pay of the Goblin (as revealed in issue 47), takes on Spidey.

#35 April 1966, 12¢, Ditko & Lee, Ditko, Ditko, Simek, 20 pages, "The Molten Man Regrets."

#36 May 1966, 12¢, Ditto, 20 pages. When Falls the Meteor!." Norton G. Fester becomes the Looter when he is exposed to the strange gases contained in a meteorite.

#37 June 1966, 12¢ Ditto 20 pages 'Once Upon a Time, There Was a Robot." Professor Stromm takes revenge on Norman Osborn (Harry's father) for stealing his inventions.

#38 July 1966, 12¢, Ditto, 20 pages, "Just a Guy Named Joe!." Down and out boxer Joe Smith gets super strength (via a freak accident) and runs amok, before powers fade.

#39 August 1966, 12¢, Lee John Romita, Mickey Demeo,* Simek, 20 pages, " How Green Was My Goblin!." The Goblin discovers that Pete is Spider-Man and that he is Norman Osborn. Part 1.

*Mickey Demeo is Mike Esposito

#40 September 1966, 12¢, Lee, Romita, Demeo, Rosen, 20 pages, "Spidey Saves the Day" The Goblin relates his origin, and in the fight with Spidey, the Goblin falls victim to amnesia. Part 2.

#41 October 1966, 12¢, Lee, Romita, Demeo, Simek, 20 pages, "The Horns of the Rhino" The Rhino attempts to kidnap John Jameson. Pete buys a motorcycle. Part 1.

#42 November 1966, 12¢, Lee, Romita, Romita, Rosen, 20 pages, "The Birth of a Super Hero" John Jameson temporarily gains super powers and stalks Spidey. Mary Jane's face is revealed for the first time. Part 2

#43 December 1966, 12¢, Ditto, 20 pages, "Rhino on the Rampage!" The Rhino breaks out of jail and goes after John Jameson again. Cameos by Foggy Nelson and Matt Murdock. Flash receives his draft notice. Part 3

#44 January 1967, 12¢, Ditto, 20 pages, "Where Crawls the Lizard" Spidey must fight the Lizard with a sprained arm. Part 1.

#45 February 1967, 12¢, Ditto, 20 pages, "Spidey Smashes Out!" Part 2.

#46 March 1967, 12¢, Ditto, 20 pages, "The Sinister Shocker." Pete moves in with Harry, and Aunt May moves in with Anna Watson.

#47 April 1967, 12¢, Ditto, 20 pages, "In the Hands of the Hunter" Kraven returns and thinks that the Goblin duped him into thinking that Norman Osborn was working for the Goblin not realizing that Osborn does not remember being the Goblin.

#48 May 1967, 12¢, Ditto, 20 pages, "The Wings of the Vulture." Blackie Drago is the new Vulture when he tricks his cellmate (the original Vulture) into revealing the secret of the Vulture's wings. Original Vulture fakes his death in this issue (see issue #63). Part 1.

#49 June 1967, 12¢, Ditto "From the Depths of Defeat." Kraven joins the new Vulture against Spidey, but they only manage to get in each other's way and Spidey wins. Part 2.

#50 July 1967, 12¢, Lee, Romita, Demeo, Rosen, 20 pages, "Spider-Man No More" Pete gives up being Spider-Man and in his absence the Kingpin takes over all the mobs in the city. Foswell returns to crime by allying himself with the Kingpin. Cameos of Johnny Carson and Ed McMahon. Part 1.

#51 August 1967, 12¢, Ditto, 20 pages, "In the Clutches of the Kingpin" Spidey returns to crimefighting only to be captured by the Kingpin Part 2.

#52 September 1967, 12¢, Ditto, 20 pages, "To Die a Hero." Foswell dies attempting to save J J J (who has been kidnapped) from the Kingpin Joe "Robbie" Robertson is hired as the Bugle's City Editor. Part 3.

#53 October 1967, 12¢, Lee, Romita, Demeo, Simek, 20 pages, "Enter Dr Octopus." Part 1.

#54 November 1967, 12¢, Lee, Romita, Demeo, Rose, 20 pages, "The Tentacles and the Trap." Doc Ock rents a room from Aunt May. Pete's first date with Gwen. Part 2.

#55 December 1967, 12¢, Ditto, 20 pages, "Doc Ock Wins." Spider-Man suffers amnesia at the hands of Doc Ock's "nullifier" and is convinced by Ock that the two of them are partners in crime. Part 3

#56 January 1968, 12¢, Ditto, 20 pages, "Disaster." Retired police Captain George Stacy (Gwen's father) is called upon to help capture Spidey Ock is captured but Spidey is allowed to escape by Colonel John Jameson. Part 4.

#57 February 1968, 12¢, Lee, Romita & Don Heck, Demeo, Rosen, 20 pages, "The Coming of Ka-Zar." J.J.J. sets Ka-Zar out after Spider-Man (who is still at large, and does not know who he is) by saying that Spidey is a villain. Spidey recovers his memory by the end of this ish. Part 5

#58 March 1968, 12¢, Lee, Romita & Heck, Demeo, Rosen, 20 pages, "To Kill a Spider-Man." Smythe returns with his second Spider Slayer.

#59 April 1968, 12¢, Lee, Romita & Heck, Demeo, Simek, 20 pages, "The Brand of the Brainwasher." The Kingpin (as the Brainwasher) is hypnotizing top city officials for blackmail purposes. Captain Stacy is one of his victims. Part 1

#60 May 1968, 12¢, Lee, Romita & Heck, Demeo, Rosen, 20 pages, "O, Bitter Victory" Peter prints a photo of Captain Stacy stealing from the police files and Gwen thinks that he has turned on them, not knowing that her father is under the control of the Kingpin. Part 2.

#61 June 1968, 12¢, Ditto, 20 pages, "What a Tangled Web We Weave" Spider-Man saves a kidnapped Captain and Gwen Stacy from the Kingpin, and proves that the Captain was under the control of the Kingpin Part 3

#62 July 1968, 12¢, Ditto, 20 pages, "Make Way for Medusa!" Medusa has come to New York to see if the world is ready for the Inhumans; it is not

#63 August 1968, 12¢, Ditto, 20 pages, "Wings in the Night". The original Vulture returns to take vengeance on Blackie Drago for stealing his name. Part 1

#64 September 1968, 12¢, Ditto, 20 pages, "The Vulture's Prey" Finishing off Drago, the Vulture then defeats an injured Spider-Man, before he is forced to flee. Part 2

#65 October 1968, 12¢, Lee, Romita & Mooney, Mooney, Simek, 20 pages, "The Impossible Escape." Unconscious after his battle with the Vulture, Spidey is carted off to prison by the cops. He quells a prison break, rescues Captain Stacy from the cons, and escapes. Cameo by Foggy Nelson Part 3

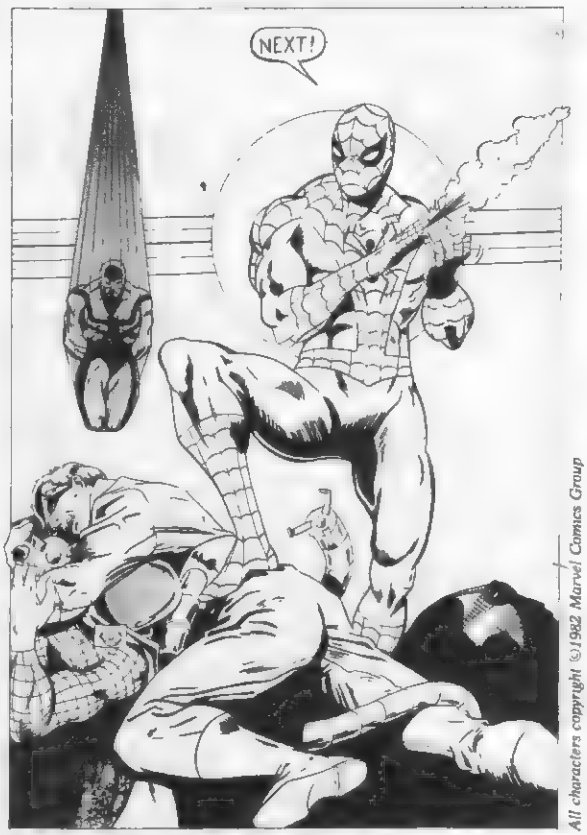
#66 November 1968, 12¢, Lee, Romita & Heck, Demeo, Simek, 20 pages, "The Madness of Mysterio." Mysterio reduces Spider-Man to six inches in height. Cameo by Green Goblin (subplot continues in *Spectacular Spider-Man* #2, immediately following issue 67). Part 1.

#67 December 1968, 12¢, Lee, Romita, Mooney, Simek, 20 pages, "To Squash a Spider" During the fight with Mysterio, Spidey discovers his reduction in height is only an illusion. Introduction of Randolph "Randy" Robertson, Joe's son. Part 2.

#68 January 1969 12¢, Lee, Romita & Mooney, Mooney, Rosen, 20 pages, Crisis on Campus The Kingpin steals an ancient tablet on display at Empire State University during a student protest. Part 1.

#69 February 1969, 12¢, Ditto, 20 pages, "Mission: Crush the Kingpin." Spider Man goes up against the Kingpin for the tablet, but he escapes at the last minute with help from his wife Vanessa (who remains unseen). Spidey also accidently causes J.J.J. to have a heart attack. Part 2.

#70 March 1969, 12¢, Ditto, 20 pages, "Spider-Man: Wanted." Spidey catches the Kingpin, but he convinces the cops that Spidey is his partner. Jameson's attack is diagnosed as shock, rather than a heart attack; Robbie takes over the Bugle in his absence. Part 3.



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#71 April 1969, 12¢, Ditto, 20 pages, "The Speedster and the Spider" Quicksilver, attempting to return to the good graces of the Avengers, attempts to capture Spider-Man. Cameos by Scarlet Witch and the Toad Kingpin escapes from jail. Part 4.

#72 May 1969, 12¢, Lee, John Buscema & Romita, Mooney, Rosen, 20 pages, "Rocked by the Shocker" The Shocker manages to acquire the tablet from Captain Stacy, whom Spidey gave it to for safe keeping Part 5

#73 June 1969, 12¢, Lee, J. Buscema & Romita & Mooney, Mooney, Rosen, 20 pages The Web Closes The Maggia is now interested in the tablet, and sends Man Mountain Marko after it They also kidnap Dr. Curt Connors to help decipher the writing on it. Intro: Silvermane and Caesar Cicero (both of the Maggia). Part 6

#74 July 1969, 12¢, Lee, Romita & Mooney, Mooney, Rosen, 20 pages, "If This Be Bedlam." Connors discovers the secret of the tablet, a formula for eternal youth, which Silvermane drinks. Part 7.

#75 August 1969, 15¢, Lee, Romita & Mooney, Mooney, Simek, 20 pages, "Death Without Warning." Silvermane regresses in age, until he disappears (he "snaps back" to middle age in *Daredevil* #123). Handling the formula turns Connors into the Lizard. Part 8.

#76 September 1969, 15¢, Lee, J. Buscema & Mooney, Mooney, Rosen, 20 pages, "The Lizard Lives." The Torch appears at the end of this story. Part 9

#77 October 1969, 15¢, Romita & Lee, J. Buscema & Mooney, Mooney, Rosen, 20 pages, "In the Blaze of Battle." Spidey fights off the help of the Torch, so he will not hurt the Lizard, while attempting to capture the Lizard himself. Part 10

#78 November 1969, 15¢, Ditto, 20 pages, "The Night of the Prowler" Window washer Hobbie Brown becomes the Prowler to find fame and fortune, and turns to crime. Part 1.

#79 December 1969, 15¢, Lee, J Buscema & Mooney, Mooney Rosen, 20 pages, "To Prowl No More." Spidey convinces Hobbie to give up being the Prowler Part 2.

#80 January 1970, 15¢, Lee, Romita & J. Buscema & Mooney, Mooney, Rosen, 20 pages, "On the Trail of the Chameleon." The Chameleon gives himself away when he attempts to pose as Peter Parker.

#81 February 1970, 15¢, Romita & Lee, J. Buscema & Mooney, Mooney, Simek, 20 pages, "The Coming of the Kangaroo"

#82 March 1970, 15¢, Lee, Romita, Mooney, Rosen, 20 pages, "And Then Came Electro." Spider-Man is scheduled to appear on the Merv Griffin show. Guest appearance by Arthur Treacher

#83 April 1970, 15¢, Lee, Romita, Demeo, Rose, 20 pages, "The Schemer" The Schemer (Kingpin's son) takes on the Kingpin. Kingpin's wife, Vanessa, appears for first time Part 1.

#84 May 1970, 15¢, Lee, Romita & J. Buscema & Mooney, Mooney, Rosen, 19 pages, "The Kingpin Strikes Back." The Kingpin vs. the Schemer. Part 2

#85 June 1970, 15¢, Ditto, 19 pages, "The Secret of the Schemer." Kingpin goes into catatonic shock when he realizes that his son hates him. Part 3

#86 July 1970, 15¢, Lee, Romita & Mooney, Mooney, Rosen, 19 pages, "Beware the Black Widow." The Widow assesses her strength by going up against Spidey. Cameos of Iron Man, Hawkeye and the original Red Guardian. The Widow's story continues in *Amazing Adventures* #1.

#87 August 1970, 15¢, Ditto, 19 pages, "Unmasked at Last." Thinking that he is losing his powers, Pete confesses to his friends that he really is Spider-Man. Later, he realizes that he only has the flu, and has Hobbie Brown double as Spidey while Pete is over Gwen's house so everyone will see both him and Spidey at the same time.

#88 September 1970, 15¢, Lee, Romita, Mooney, Rosen, 19 pages, "The Arms of Doctor Octopus." Part 1.

#89 October 1970, 15¢, Lee, Gil Kane, Romita, Rosen, 19 pages, "Doc Ock Lives." Part 2.

#90 November 1970, 15¢, Ditto, 19 pages, "And Death Shall Come." Captain Stacy dies in this story (accidently at the hands of Doc Ock, but everyone thinks Spidey had something to do with it). Before he dies Stacy reveals to Spidey that he knows about his dual identity. Part 3.

#91 December 1970, 15¢, Ditto, 19 pages, "To Smash the Spider." Gwen goes to Sam Bullit, a political hopeful, to help with his campaign, so he can put Spidey behind bars. Bullit is crooked, and Robbie has the papers to prove it. Part 1.

#92 January 1971, 15¢, Lee, Kane, Romita, Simek, 19 pages, "When Iceman Attacks." Bullit enlists the aide of Iceman to bring in Spidey. However, Iceman learns that Bullit is crooked when he sees that Bullit has kidnapped Robbie, and both heroes turn on Bullit. Part 2.

#93 February 1971, 15¢, Lee, Romita, Romita, Simek, 19 pages, "The Lady and the Prowler." Gwen leaves for England to stay with her Uncle Arthur. The Prowler thinks Spidey has turned bad and goes after him.

#94 March 1971, 15¢, Lee, Romita, Sal Buscema, Simek, 19 pages, "On the Wings of Death." The Beetle kidnaps Aunt May. Spidey's origin is retold during the course of this issue.

#95 April 1971, 15¢, Ditto, 19 pages, "Trap for a Terrorist." Pete heads for England to see Gwen, but has to go into action as Spider-Man, and fears that if Pete shows up she will know his dual identity.

#96 May 1971, 15¢, Lee, Kane, Romita, Simek, 19 pages, "And Now the Goblin." Harry gets hooked on LSD, and his father returns to being the Goblin. This issue not approved by the Comics Code Authority. Part 1.

#97 June 1971, 15¢, Lee, Kane, Frank Giacoia, Rosen, 19 pages, "In the Grip of the Goblin." This issue not approved by the Comics Code Authority due to Harry's involvement with LSD. Part 2.

#98 July 1971, 15¢, Lee, Kane, Giacoia, Simek, 19 pages, "The Goblin's Last Gasp." This issue not aproved by the Comics Code authority due to Harry's involvement with LSD. Part 3.

#99 August 1971, 15¢, Ditto, 19 pages, "A Day in the Life." Spidey quells a prison riot and appears on the Johnny Carson Show (Ed McMahon also appears). Pete cons J.J.J. into making him a salaried, part-time, staff photographer

#100 September 1971, 15¢, Ditto, 19 pages, "The Spider or the Man?" Pete takes a serum that is supposed to take away his spider powers, but instead gains him four extra arms. Part 1.

#101 October 1971, 15¢, Roy Thomas, Kane, Giacoia, Simek, 20 pages, "A Monster Called Morbius." Dr. Michael Morbius has taken a drug that would save his life, but it turned him into a living vampire. He seeks to hide away at an abandoned house (belonging to Curt Connors) that Spidey is staying at attempting to "lose" his extra arms. Connors shows up at the end of this story to become the Lizard. Part 2.

#102 November 1971, 25¢, Ditto 12 pages, "Vampire at Large." After biting the Lizard, Morbius escapes into the night. Part 2; 11 pages, "The Way it Began," Ditto. Morbius remembers how he came to be a vampire. Part 3; 12 pages, "The Curse and the Cure," Ditto. The Lizard (with the brain of Connors) and Spidey team up to stop Morbius. Spidey loses his 4 extra arms, and Morbius story continues in *Marvel Team-Up #3*. Part 3.

#103 December 1971, 20¢, Ditto, 12 pages, "Walk the Savage Land." Pete, J.J.J., and Gwen travel to the savage land to find a monster. Cameo by Dick Cavett. Part 2, 12 pages, "Gog," Ditto, Gog, an alien, is the unwitting pawn of Kraven, and Ka-Zar shows up to help Spidey rescue Gwen, who was taken by Gog. Part 1

#104 January 1972, 20¢, Ditto, 21 pages, "The Beauty and the Brute." Ka-Zar and Spidey vs. Kraven and Gog. Part 2.

#105 February 1972, 20¢, Lee, Kane, Giacoia, Simek, 22 pages, "The Spider Slayer." Smythe returns with a new version, and "spy eyes" situated throughout the city. He observes Spidey changing into Peter. Part 1.

#106 March 1972, 20¢, Lee, Romita Giacoia, Rosen, 21 pages, "Squash Goes the Spider." Using a mask of Peter's face, Spidey convinces Smythe that his original observation was a fake. A larger version of last issue's Slayer is unveiled. Part 2.

#107 April 1972, 20¢, Lee, Romita, Giacoia, Simek, 21 pages, "Spidey Smashes Through." Smythe attempts to use the spy eyes to commit crimes, but Spidey stops him. Part 3

#108 May 1972, 20¢, Lee, Romita, Romita & Tony Mortellaro, Simek, 21 pages, "Vengeance from Viet Nam." Flash returns from Nam with a Vietnamese hit squad after him, because they think he ordered U.S. artillery to shell a temple (needless to say he did no such thing). Intro of Sha Shan (daughter of the supposedly slain High Priest). Tony Mortellaro is not credited on the splash page in this or subsequent issues, but portions of his name constantly show up as partially obscured signs ("Backgrounds by Mortellaro"). Part 1.

#109 June 1972, 20¢, Ditto, 21 pages, "Enter Dr. Strange." Strange revives the High Priest, as he was not dead, but merely in a deep trance. Part 2

#110 July 1972, 20¢, Lee, Romita, Romita & Mortellaro, John Constanza, 20 pages, "The Birth of the Gibbon." Martin Blank, the Gibbon, wants Spider-Man to teach him how to become a super-hero. Part 1.

#111 August 1972, 20¢, Gerry Conway, Romita, Romita & Mortellaro, Constanza, 20 pages, "To Stalk a Spider." Kraven appears to Martin and gives him a drug that will make him stronger and attack Spider-Man (under Kraven's direction. Kraven is still injured from his fight with Ka-Zar in issue #104). Part 2.

#112 September 1972, 20¢, Conway, Romita, Romita & Mortellaro, Simek, 20 pages, "Spidey Cops Out." Aunt May has walked out of Peter's life (after having been yelled at by Gwen) and Spidey turns his back on a new crime wave that has begun to search for her. Pete acquires a duodenal ulcer. Part 1.

#113 October 1972, 20¢, Conway, Romita, Mortellaro, & Jim Starlin, Simek, 20 pages, "They Call the Doctor: Octopus." Aunt May has become a hired maid for Doc Ock. Intro of Hammerhead (not to be confused with the super villain from *Avengers* #39). Mortellaro finally gets direct credit for this and following issues on the splash page.

#114 November 1972, 20¢, Conway, Romita, Romita & Mortellaro & Starlin, Starlin, Simek, 20 pages, "Who the Heck is Hammerhead?" It is revealed that Hammerhead is the first patient of Dr. Jonas Harrow. Hammerhead and Doc Ock are embroiled in a gang war, and Spidey is caught in the middle. Part 3.

#115 December 1972, 20¢, Conway, Romita, Romita & Mortellaro, Simek, 20 pages, "The Last Battle." Hammerhead is caught, Ock is captured, and Aunt May stays on as his maid. Part 4.

#116 January 1073, 20¢, Lee & Conway, Romita, Mooney & Mortellaro, Rosen & Dave Hunt, Stan Goldberg, 20 pages, "Suddenly the Smasher." This story reprints approximately pages 1-20 of "Lo This Monster" from *Spectacular Spider-Man* (magazine) #1. New dialogue added by Conway, most panels were retouched and several pages were redrawn entirely. The story continues through issue #118 in three installments. The Man Monster is renamed Smasher. Part 1.

#117 February 1973, 20¢, Lee & Conway, Romita, Romita & Mooney & Mortellaro, Rose & Simek & Hunt, S. Goldberg, 20 pages, "The Deadly Designs of the Disrupter." The Disrupter is Richard Raleigh redrawn from *Spectacular Spider-Man* #1. Many panels and pages reprinted from "Lo This Monster" Part 2

#118 March 1973, 20¢, Lee & Conway, Romita, Romita & Mooney & Mortellaro, Rosen & John Duffy & Simek & Hunt, S. Goldberg, 20 pages, "Countdown to Chaos." Many panels and pages reprinted or redrawn from *Spectacular Spider-Man* #1 in this third and final installment of "Lo This Monster." Part 3

#119 April 1973, 20¢, Conway, Romita, Romita & Mortellaro, Constanza, Andrea Hunt (Andrea Hunt is really David Hunt), 20 pages, "The Gentleman's Name is Hulk." May receives a mysterious letter from Quebec and Peter travels north (under the pretense of taking photos of the Hulk) to find out what it is all about. Part 1.

#120 May 1973, 20¢, Conway, Kane & Paul Reinman, Romita & Mortellaro, Simek, Goldberg, 20 pages, "The Fight and the Fury!" Spidey vs. the Hulk. Attorney Albert Arthur Rimbaud, who sent May the letter, dies before he can reveal why he sent it. Harry is back on LSD. Part 2.

#121 June 1973, 20¢, Conway, Kane, Romita & Mortellaro, Simek, Hunt, 20 pages, "The Night Gwen Stacy Dies." The Goblin returns and tosses Gwen off the George Washington Bridge, she dies as a result of the fall (even though Spidey's webbing stopped her before she hit the water.) Part 1.

#122 July 1973, 20¢, Ditto, 20 pages, "The Goblin's Last Stand." The Goblin (Norman Osborn) dies in this story, when he is impaled by his glider. Part 2.

#123 August 1973, 20¢, Conway, Kane & Romita, Romita & Mortellaro, Simek, Hunt, 19 pages, "Just a Man Called Cage." J.J.J. hires Luke Cage to capture Spider-Man. Cage's story is continued in *Hero For Hire* #12.

#124 September 1973, 20¢, Conway, Kane, Romita & Mortellaro, Simek, Hunt, 19 pages, "The Mark of the Man-Wolf." John Jameson "lifted" a moon rock from his last moon walk to wear as a pendant. The rock has grafted itself to his skin and he becomes a werewolf during the full moon. Intro Kristine Saunders, John's fiancee. Part 1.

#125 October 1973, 20¢, Conway, Ross Andru, Romita & Mortellaro, Simek, Hunt, 19 pages, "Wolf Hunt." Spidey forceably removes the rock from John's neck causing him to revert to normal. Man-Wolf story continues in *Giant-Size Super-Heroes #1*. Part 2.

#126 November 1973, 20¢, Conway Andru, Mooney Simek, Linda Lessmann 19 pages, "The Kangaroo Bounces Back. Dr. Harrow rebuilds the Kangaroo who dies in this story. Guest appearance by the Human Torch. Intro Carter and Lombardo as two advertising agents (who resemble Stan Lee and Roy Thomas) who want Spidey to build a Spider-Mobile. Harry Osborn becomes the Green Goblin in this story.

#127 December 1973, 20¢, Conway, Andru, Giacoia & Hunt, Tom Orzechowski, Glynis Wein, 19 pages, "The Dark Wings of Death." Dr. Clifton Shallot becomes the third Vulture. The Torch appears as he helps Spidey build his car. Hunt is not credited for the backgrounds, but adds his name ala Mortellaro in this and subsequent issues. Part 1.

#128 January 1964, 20¢, Conway, Andru, Giacoia & Hunt, Costanza, Michelle Brand, 19 pages, "The Vulture Hangs High." Part 2

#129 February 1974, 20¢, Conway, Andru Giacoia & Hunt, Constanza, Hunt, 19 pages, "The Punisher Strikes Twice." The Punisher is an army veteran whose family was killed by the mob, so he has dedicated the rest of his life to killing all criminals (not to be confused with the character of the same name introduced in *Fantastic Four* #49). Intro the Jackal (Professor Warren, as revealed in issue #148)

#130 March 1974, 20¢, Conway, Andru, Giacoia & Hunt, Simek, Petra Goldberg, 19 pages, "Betrayed: Hammerhead returns, and Spidey unveils the Spider Mobile. Torch puts in an appearance. Peter also finds out that his Aunt is about to marry Doc Ock. Part 1

#131 April 1974) 20¢, Ditto, 19 pages, "My Uncle—My Enemy?" Spidey manages to stop his Aunt's wedding, and he finds out that the letter that Rimbaud died for (ish #120) was that May had inherited a nuclear power plant. The plant is destroyed this issue in the resulting fight among Ock, Hammerhead, and Spidey. Part 2.

#132 May 1974, 25¢, Conway, Reinman & Mortellaro & Romita, Reinman & Mortellaro, Simek, P. Goldberg, 19 pages, "The Master Plan of the Molten Man." Attempting to cure his deteriorating condition the Molten

Man calls on his step-sister, Liz Allen, to steal chemicals from the hospital she works at for him. Part 1.

#133 June 1974, 25¢, Conway, Andru, Giacoia & Hunt, Simek, P Goldberg, 18 pages, "The Molten Man Breaks Out!" The Molten Man is apparently destroyed in this issue. Part 2.

#134 July 1974, 25¢, Conway, Andru, Giacoia & Hunt, Simek, Lessmann, 18 pages, "Danger is a Man Named Tarantula!" The Tarantula (Anton Miguel Rodriguez) was trained by his South American country to be its "Captain America;" only the country was a dictatorship, and Tarantula was too ruthless even for them so he fled to the U.S. to begin a new life in crime. The Punisher is tracking him and enlists the aid of Spidey Part 1.

#135 August 1974, 25¢, Conway, Andru, Giacoia, Simek, Lessmann, 18 pages, "Shoot-out in Central Park!" The Punisher and Spidey vs the Tarantula Part 2.

#136 September 1974, 25¢, Conway, Andru, Giacoia & Hunt, Simek, Lessmann, 18 pages, "The Green Goblin Lives Again!" Driven over the edge by his father's death (and into paranoia as a side effect of the LSD he had been into) Harry takes up where his father left off Part 1.

#137 October 1974, 25¢, Conway, Andru, Giacoia & Hunt, Simek, P. Goldberg, 17 pages, "Death-Trap Times Three!" The Goblin kidnaps Flash, Mary Jane, and Aunt May. Harry is taken away to a sanatarium at the end of this issue, with no one believing either that he is the Goblin or that Pete is Spidey Part 2.

#138 November 1974, 25¢, Conway, Andru, Giacoia & Hunt, Annette Kawecki, P. Goldberg, 17 pages, "Madness Means the Mindworm!" Peter moves in with Flash.

#139 December 1974, 25¢, Conway, Andru, Giacoia & Hunt, Simek, Jan Brunner, 18 pages, "Day of the Grizzly!" The Grizzly (ex-wrestler Maxwell Markham) acting as a pawn of the Jackal, goes after J.J.J. and Spider-Man. Peter gets his own apartment. Story takes place after *Marvel Team-Up* #28 Part 1.

#140 January 1975, 25¢, Conway, Andru, Giacoia & Hunt, Simek, P. Goldberg, 17 pages, "And One Will Fall" Spidey has to dislodge a bomb shackled to his wrist and defeat the Jackal (who escapes) and the Grizzly (who does not). Part 2.

#141 February 1975, 25¢, Ditto, 17 pages, "The Man's Name Appears to Be Mysterio." Mysterio, having had died one year prior to this story, has passed his name on to his cell-mate, Danny Berkhart (the original really faked his death as revealed in issue #198) who comes after Spidey. Part 1.

#142 March 1975, 25¢, Conway, Andru, Giacoia & Hunt, Rosen, Lessmann, 18 pages, "Dead Man's Bluff!" Spidey vs. the new Mysterio. Ned Leeds and Betty Brant announce their impending wedding. Part 2.

#143 April 1975, 25¢, Conway, Andru, Giacoia & Hunt, Simek, Janice Cohen, 18 pages, "And the Wind Cries Cyclone!" Robbie and Pete (and Spidey) travel to Paris, France to ransom J.J.J. from the Cyclone. Part 1

#144 May 1975, 25¢, Conway, Andru, Giacoia & Hunt, Ray Holloway, George Roussos, 18 pages, "The Delusion Conspiracy." Spidey makes short work of Cyclone then he, Robbie and Jonah return to New York The clone of Gwen Stacy turns up at the end of this story. Part 2.

#145 June 1975, 25¢, Conway, Andru, Giacoia & Hunt, Simek, P. Goldberg, 18 pages, "Gwen Stacy is Alive and—Well?" The Scorpion returns to plague Spidey, and Pete has to deal with the "new" Gwen (who does not realize that she is a clone). Plot crosses over with *Marvel Team-Up* #33 Part 1.

#146 July 1975, 25¢, Conway, Andru, Romita Sr. & John Tartaglione & Mike Esposito & Giacoia & John Romita Jr., Rosen, Don Warfield, 18 pages, "Scorpion, Where is Thy Sting?" Story partly continues in *Giant-Size Spider-Man* #5. Part 2.

#147 August 1975, 25¢, Conway, Andru, Esposito & Hunt, Rosen, S. Goldberg, 1 pages, "The Tarantula is a Very Deadly Beast!" The Tarantula is joined by the Jackal as they go up against Spidey. Story partly continues from *Giant-Size Spider-Man* #5. Part 1.

#148 September 1975, 25¢, Conway, Andru, Esposito & Hunt, Costanza, P. Goldberg, 18 pages, "Jackal, Jackal, Who's Got the Jackal?" The Jackal is revealed as Professor Warren in this issue. Part 2.

#149 October 1975, 25¢, Conway, Andru, Esposito, Kawecki, Cohen, 18 pages, "Even If I Live, I Die." Spidey must fight a clone of himself The clone dies in an explosion (although it is not revealed that it is the clone that died until next issue). The Jackal dies in the same explosion that took the Spider-Clone. The Gwen Stacy clone leaves at the end of this story, never to be heard from again. Part 3.

#150 November 1975, 25¢, Archie Goodwin, Kane, Esposito & Giacoia & Hunt, Rosen, P. Goldberg, 18 pages, "Spider-Man or Spider-Clone?" Spidey enlists the aid of Curt Connors to help him determine if he is the clone or the real Peter Parker. Spencer Smythe shows up with robots of the Vulture, Sandman, and the Kingpin, before he comes after Spidey with a new Spider-Slayer. During the fight Spidey thinks of Mary Jane and realizes that the clone would have thought of Gwen. Thus he determines that he is the real Peter Parker. Part 4.

#151 December 1975, 25¢, Len Wein, Andru, Romita & Esposito & Giacoia & Hunt, Costanza, Glynis Wein, 18 pages. "Skirmish Beneath the Streets!" Spidey dumps his clone down an incinerator (photos of this are taken by Harry Osborn/Green Goblin under orders from his psychiatrist, Dr. Bart Hamilton, as revealed in issues #168 & 180). The Shocker returns in an attempt to blackmail the city with a blackout. Part 1.

#152 January 1976, 25¢, L. Wein, Andru, Esposito & Giacoia & Hunt, Costanza, G. Wein, 18 pages, "Shattered by the Shocker!" Cameo of a derelict Doc Ock (revealed in issue #156) who believes himself to be chased by Hammerhead's ghost—from issue #131—(revealed in issue #157). Part 2.

#153 February 1976, 25¢, L. Wein, Andru, Esposito & Hunt, Costanza, G. Wein, 18 pages, "The Longest Hundred Yards!" Paine kidnaps Dr. Bolton's daughter in exchange for the final component of the Worldwide Habitual Offenders computer (WHO).

#154 March 1976, 25¢, L. Wein, S. Buscema, Esposito & Hunt, Costanza, G. Wein, 17 pages, "The Sandman Always Strikes Twice!" Sandman is freed from prison by same thugs who helped Paine Sandman has to steal a certain component for a shadowed Kingpin, but is frozen in a trap he set for Spidey. Derelict Doc Ock makes another cameo.

#155 April 1976, 25¢, L. Wein, S. Buscema, Esposito & Hunt, Irv Wantabe, G. Wein, 17 pages, "Whodunit?" The WHO computer kills Armstrong Smith (Dr. Bolton's Assistant) and blames three known hoods, but Spidey figures it out and shuts down the computer.

#156 May 1976, 25¢, L. Wein, Andru, Esposito & Hunt, Gasper, G. Wein, 18 pages, "On a Clear Day You Can See the Mirage" Mirage shows up to disrupt the wedding of Betty Brant and Ned Leeds. Derelict is finally revealed to be Doc Ock, as he seeks the help of Aunt May.

#157 June 1976, 25¢, L. Wein, Andru, Esposito & Hunt, Costanza, G. Wein, 17 pages, "The Ghost That Haunted Octopus." Doc Ock reveals how he survived the nuclear explosion (issue #131) and how he is haunted by the ghost of Hammerhead. Ock kidnaps Aunt May. Part 1.

#158 July 1976, 25¢, Ditto, 17 pages, "Hammerhead is Out!" Hammerhead's "ghost" is returned to its corporeal form by Ock's particle accelerator. The Daily Globe is purchased by K.J. Clayton. Part 2.

#159 August 1976, 25¢, L. Wein, Andru, Esposito & Hunt, J. Rosen, G. Wein, 17 pages, "Arm-in-Arm-in-Arm-in-Arm-in-Arm-in-Arm With Doctor Octopus!" Spidey and Doc Ock team up against Hammerhead, who has taken Aunt May. Cameo of Tinkerer repairing Spider-Mobile and programming it for Spider-Man's destruction. J.J.J. receives photos taken of Spidey destroying his clone (from issue #151—revealed in issue #161). Part 3.

#160 September 1976, 30¢, Ditto, 17 pages, "My Killer, the Car." Spider-Man vs. his car and the Tinkerer

#161 October 1976, 30¢, L. Wein, Andru, Esposito & Hunt, Watanabe, G. Wein, 17 pages, "And the Nightcrawler Came Prowling." Nightcrawler (the X-Man, not to be confused with the villain from *The Incredible Hulk* #126) thinks Spidey killed an old friend of his. The Punisher also thinks that Spidey, or Nighcrawler, is a killer Cameo of Wolverine and Colossus Part 1.

#162 November 1976, 30¢, L. Wein, Andru, Esposito & Hunt, Costanza, G. Wein, 18 pages, "Let the Punisher Fit the Crime!" Spidey, Punisher and Nightcrawler battle Jigsaw. J.J.J. meets with Marla Madison with a proposition to destroy Spidey. Part 2.

#163 December 1976, 30¢, L. Wein, Andru, Esposito & Hunt, J. Rosen, G. Wein, 17 pages, "All the Kingpin's Men" Kingpin is revealed as the man behind Paine and Sandman, and now he plans to steal Spidey's life force to revive his son, who has been in a coma since *Captain America* #148. Part 1.

#164 January 1977, 30¢, L. Wein, Andru, Esposito & Hunt, J. Rosen, & Costanza, G. Wein, 17 pages, "Deadline!" Spidey reclaims his life force with the help of Dr. Connors. Kingpin's son still revives, and is taken away by his mother as the Kingpin disappears under the wreckage of a pier Part 2

#165 February 1977, 30¢, L. Wein, Andru, Esposito, J. Rosen, G. Wein, 17 pages, "Stegron Stalks the City." Stegron returns (from *Marvel Team-Up* #20) to kidnap Billy Connors (Dr. Connor's son). The Lizard returns. Part 1

#166 March 1977, 30¢, Ditto, 18 pages, "The War of the Reptile Men!" Spidey defeats Stegron and the Lizard. Dr. Madison unveils the latest in the long line of Spider-Slayers. Harry Osborn and Liz Allen get engaged. Part 2.

#167 April 1977, 30¢, Ditto, 17 pages, "Stalked by the Spider-Slayer!" Spidey fights Spider-Slayer and Will-o-the-Wisp. Aunt May joins Grey Panthers. Intro Dr. Bart Hamilton, Harry's analyst. Part 1.

#168 May 1977, 30¢, Ditto, 17 pages, "Murder on the Wind!" Will-o-the-Wisp is destroyed (and revealed to be a pawn of Jonas Harrow) Spider-Slayer is also beaten Pete doctors up fake photos of the ones J.J.J. has (taken in issue #151). Part 2

#169 June 1977, 30¢, L. Wein, Andru, Esposito, Watanabe, G. Wein, 17 pages, "Confrontation!" Jonah brings photos to Pete, but Pete cons him with the fake ones. Spidey encounters Dr. Faustus. Epilogue of issue #167 and part 1 of new storyline.

#170 July 1977, 30¢, L. Wein, Andru, Giacoia & Esposito, J. Rosen, G. Wein, 16 pages, "Madness is All in the Mind!" Faustus drugs Spidey into helping him steal a new flu vaccine, but fails to do so. Unnamed man rents Aunt May's old house (man later revealed to be thief who killed Ben Parker in *Amazing Fantasy* #15).

#171 August 1977, 30¢, L. Wein, Andru, Esposito, J. Rosen, G. Wein, 17 pages, "Photon is Another Name For. . .?" Story is patterned after classic "whodunit's" and is a crossover from *Nova* #12. Dr. Ralph Ryder (Nova's uncle) is killed by one of four men and he leaves a dying clue.

#172 September 1977, 30¢, L. Wein, Andru, Giacoia, Costanza, G. Wein, 17 pages, "The Fiend From the Fire!" Spidey makes short work of the Rocket Racer. The return of Molten Man (revealed to be Liz Allen's uncle) whose body temperature is rising, causing him to burn up. Part 1.

#173 October 1977, 30¢, L. Wein, Andru, Mooney, Costanza, G. Wein, 17 pages, "If You Can't Stand the Heat!" Molten Man is apparently destroyed in this story. Liz leaves town, sending Harry into a deep despair. Part 2.

#174 November 1977, 35¢, L. Wein, Andru, Mooney & Tony DeZuniga, J. Rosen, G. Wein, 17 pages, "The Hitman's Back in Town!" A radical group puts a contract on Jonah's life, and Spidey and the Punisher attempt to stop the Hitman before he can pull it off. Part 1.

#175 December 1977, 35¢, Wein, Andru, Mooney, J. Rosen, Wein, 17 pages, "Big Apple Battleground" Spidey and Punisher vs. Hitman who dies in this story. Return of Green Goblin (it is not revealed that Goblin is Dr. Hamilton, not Harry until issue #179). Part 2.

#176 January 1978, 35¢, L. Wein, Andru, DeZuniga, J. Rosen, G. Wein, 17 pages, "He Who Laughs Last!" Spidey vs. the Goblin. Aunt May winds up in the hospital after Grey Panther demonstration. Part 1.

#177 February 1978, 35¢, L. Wein, Andru, Esposito, Costanza, G. Wein, 17 pages, "Goblin in the Middle" Goblin tries to take control of city's mobs away from Silverman (who did not die in issue #75, as related in *Daredevil* #121-123). Part 2.

#178 March 1978, 35¢, L. Wein, Andru, Mooney, J. Rosen, G. Wein, 17 pages, "Green Grows the Goblin!" Spidey and Goblin duke it out while Aunt May lies in critical condition at the hospital awaiting surgery that Pete has to authorize Part 3

#179 April 1978, 35¢, L. Wein, Andru, Esposito, Costanza, G. Wein, 17 pages, "The Goblin's Always Greener. . ." Spidey vs. the Goblin vs.

Silvermane and the Maggia. Pete manages to sign consent forms and Aunt May pulls through. It is revealed that Harry is not the Goblin. Part 4.

#180 May 1978, 35¢, L. Wein, Andru, Esposito, J. Rosen, G. Wein, 18 pages, "Who Was That Goblin I Saw You With?" Harry dons the Goblin costume to battle Hamilton who dies in this issue. Harry suffers relapse and forgets entire incident. Liz returns to Harry. Part 5.

#181 June 1978, 35¢, Bill Mantlo, S. Buscema & Esposito, Annette Kawecki, G. Wein, 17 pages, "Flashback!" Spidey remembers his past at the grave of Uncle Ben.

#182 July 1978, 35¢, Marv Wolfman, Andru, Esposito, Costanza, G. Wein, 17 pages, "The Rocket Racer's Back in Town!" A mystery woman shows up at Pete's apartment (an estranged Betty Brant-Leeds, as revealed in issue #184). Peter proposes to Mary Jane. Part 1.

#183 August 1978, 35¢, Wolfman, Andru, McLeod, Jim Novak, Janice Cohen, 17 pages, "And Where the Big Wheel Stops, Nobody Knows." Spidey gets caught in a grudge fight between Jackson Wheele (The Big Wheel) and the Rocket Racer, who are both using equipment designed by the Tinkerer M.J. turns down Pete's proposal. Part 2.

#184 September 1978, 35¢, Wolfman, Andru, Giacoia, Costanza, G. Wein, 17 pages, "White Dragon, Red Death!" the White Dragon goes after student Philip Chang (a friend of Pete's). Peter and the rest of his class prepare for graduation. Part 1.

#185 October 1978, 35¢, Wolfman, Andru, Esposito, Kawecki, Nel Yomtuv, 12 pages, "Spider, Spider, Burning Bright!" Spidey defeats the White Dragon and hurries off to graduation. "The Graduation of Peter Parker!" Wolfman, Andru, Esposito, Costanza, Michele W.*, 6 pages. Pete almost graduates, as he is shy one credit in gym, which he has to make up over the summer.

#186 November 1978, 35¢, Wolfman, Keith Pollard, Esposito, Novak, Marie Severin, 18 pages, "Chaos is the Chameleon!" Spider-Man is formally cleared of all police charges against him (the deaths of Captain and Gwen Stacy, and Norman Osborn). This story takes place shortly after Wolfman's Spider-Man novel, *Mayhem in Manhattan*.

#187 December 1978, 35¢, Wolfman, Starlin, McLeod, Kawecki, Michelle W.* 18 pages, "The Power of Electro" Electro kidnaps a boy who (unknown to Electro) has the bubonic plague. Captain America and Dum Dum Dugan co-star.

#188 January 1979, 35¢, Wolfman, Pollard, Esposito, Bovak, Bob Sharen, 17 pages, "The Jigsaw Is Up!" The comatose body of John Jameson is abducted by an unnamed group of thugs. Jigsaw attempts to hijack a ferry, but runs afowl of Spidey.

#189 February 1979, 35¢, Wolfman, John Byrne, Mooney, Novad, G. Wein, 17 pages, "Mayhem by Moonlight!" Someone is attempting to kill J.J. and Spidey, and using the Man-Wolf to do so. Aunt May is transferred from the hospital to the Restwell Nursing Home. Part 1.

#190 March 1979, 35¢, Wolfman, Byrne, Mooney, Novak, Michele W., 17 pages, "In Search of Man-Wolf!" Spencer Smythe is revealed as the man behind Man-Wolf. At the end of this story Man-Wolf disappears as he is falling off the Brooklyn Bridge. Man-Wolf's story continues in *Peter Parker the Spectacular Spider-Man Annual #3*. K.J. Clayton wants to hire Pete away from the Bugle. Part 2.

#191 April 1979, 35¢, Wolfman, Pollard, Esposito, Rick Parker, Carl Gafford, 17 pages, "Wanted for Murder: Spider-Man!" Smythe, dying of the radioactive materials he had been using for his Spider-Slayers, shackles Spidey and J.J.J. together with a bomb that will explode in 24 hours. Part 3.

#192 May 1979, 40¢, Wolfman, Pollard, Mooney, Diana Albers, Wein, 18 pages, "24 Hours Till Doomsday." Spidey fights the clock, the Fly, and Jonah's constant tirades as he attempts to dismantle the bomb. (The Fly is formally the Human Fly, from *Annual #10*. Name was changed so as not to be confused with the motorcycle hero from *The Human Fly #1*.) Part 4.

#193 June 1979, 40¢, Wolfman, Pollard, Mooney, Costanza, Ben Sean, 17 pages, "The Wings of the Fearsome Fly." Pete gets fired from the Bugle. The man who rents Aunt May's house is revealed to be the burglar who killed Ben Parker, and now he is after May Parker. Part 5.

#194 July 1979, 40¢, Wolfman, Pollard, Giacoia, Constanza, Sean, 17 pages, "Never Let the Black Cat Cross Your Path!" The Black Cat (Felicia Hardy) wants to break her father out of prison. Part 1.

#195 August 1979, 40¢, Wolfman, Pollard, M. Hands, Costanza, George Roussos, 18 pages, "Nine Lives Has the Black Cat!" The Black Cat seemingly falls to her death over a cliff. Peter receives a telegram from the Restwell Nursing Home informing him of the death of Aunt May. Part 2.

#196 September 1979, 40¢, Wolfman, Al Milgrom, Mooney & Giacoia, Constanza, Sharen, 17 pages, "Requiem." The wake of Aunt May. Robbie quits the Bugle. Peter finds his aunt's house has been vandalized, and realizes who Dr. Ludwig Rinehart (director of the nursing home) really is, but he is abducted by the Kingpin before he can act. Part 1.

#197 October 1979, 40¢, Wolfman, Pollard, Mooney, J. Rosen, Sean, 18 pages, "The Kingpin's Midnight Massacre." The Kingpin has promised Vanessa that he will give up his life of crime at midnight but wants to kill Spidey before then; the clock strikes twelve first. Part 2.

#198 November 1979, 40¢, Wolfman, S. Buscema & Mooney, Watanabe, G. Wein, 17 pages, "Mysterio is Deadlier by the Dozen." Spidey confirms his suspicions that Rinehart is Mysterio. J.J.J. suffers a total nervous breakdown. Part 1.

#199 December 1979, 40¢, Wolfman, S. Buscema, Mooney, J. Rosen, Roussos, 17 pages, "Now You See Me Now You Die." Spidey vs. Mysterio. Part 2.

#200 January 1980, 75¢, Wolfman, Pollard, Mooney, Costanza, G. Wein, 7 pages, "The Spider and The Burglar. . .A Sequel" Spidey recalls his origin, and his confrontation with the burglar that killed his uncle. "Less Spider than Man," 5 pages, Pete tracks down and comes face-to-face with the burglar. "Let the Burglar Beware," 6 pages. The burglar captures Pete, and tells him about mobster Dutch Malone's treasure, hidden in the Parker house. "Murder Most Foul," 5 pages. Spidey trails the burglar to the Restwell Nursing Home, but the burglar escapes him. "The Final Confrontation," 13 pages. Aunt May has been alive all this time. Her "death" was just another of Mysterio's illusions. Spidey vs. the Burglar; the burglar dies of fright of Spider-Man (who reveals that he is Peter Parker). Aunt May is brought to a hospital to recover from her ordeal.

#201 February 1980, 40¢, Wolfman, Pollard, Mooney, J. Rosen, "Man-Hunt!" Punisher breaks into Pete's apartment and thinks he is involved with the mob. J.J.J. escapes the sanitarium he had been placed in. Part 1.

#202 March 1980, 40¢, Wolfman, Pollard & Mooney, Costanza, Sean, 17 pages, "One for Those Long Gone' Pete informs the Punisher of his picture deal with Spidey. Spidey and the Punisher finish off the mobster Punisher is after. Jonah shows up at the Bugle, but runs away before he can be stopped. Part 2.

#203 April 1980, 40¢, Wolfman, Pollard, Esposito, Novak, Sharen, 18 pages, "Bewitched, Bothered, and Be-dazzled!" The Lightmaster returns (from *Peter Parker the Spectacular Spider-Man #20*) and possesses the Dazzler.

#204 May 1980, 40¢, Wolfman, Pollard, Pablo Marcos, Rick Parker, Roger Slifer, 17 pages, "The Black Cat Always Lands on Her Feet!" The Black Cat is stealing precious art objects. Robbie takes over as publisher of the Bugle, and starts to act like J.J.J. Jonas Harrow befriends an amnesiac Jonah Jameson. Part 1.

#205 June 1980, 40¢, David Micheline, Pollard, Mooney, Albers, Gafford, 18 pages, "In Love and War!" The Black Cat is building a shrine for Spidey with the art objects. The Cat is committed to an asylum. Part 2.

#206 July 1980, 40¢, Roger Stern, John Byrne, Gene Day Albers, Roussos, 17 pages, "A Method in His Madness." J.J.J.'s breakdown, as well as Robbie's recent behavior, is due to the influence of Harrow's Mental Atttitude-Response Variator Ray. J.J.J. regains both memory and sanity.

#207 August 1980, 40¢, Denny O'Neil, Mooney, Marcos, Novak, Sean, 17 pages, "Mesmero's Revenge!" Mesmero's stage show is panned by the New York critics, so he attempts to kill them all, until Spidey stops him.

#208 September 1980, 50¢, O'Neil, Romita Jr., Milgrom & Brett Breeding, Jean Simek, Sean, 17 pages, "Fusion!" Midget twins Hube and Pinky Fuser are joined into one energy-consuming being calling itself Fusion. Rupert Dockery becomes circulation manager of the Globe (from *Spider-Woman #31*). Lance Bannon is hired as photographer for the Globe.

#209 October 1980, 50¢, O'Neil, Alan Weiss, Janson & McLeod & Josef Rubenstein & Bob Wiacek & Milgrom, Mark Rogan, Sharen, 17 pages, "To Salvage My Honor." Kraven's lady friend, Calypso, cons Kraven to fight Spidey to regain his honor. Cameo by Spider-Woman.

#210 November 1980, 50¢, O'Neil, Romita Jr., Joe Sinnott, Novak, Sharen, 22 pages, "The Prophecy of Madame Web." Dockery hires some thugs to kidnap a fake K.J. Clayton while he kills the real one and takes over the Globe. Spidey stops him with the help of Madame Web, a psychic, who learns of his dual identity.

#211 December 1980, 50¢, Ditto, 23 pages, "The Spider and the Sea-Scourge." Spidey helps Deb Whitman's uncle place special generators in the sea, but runs afoul of Namor. Part 1.

#212 January 1981, 50¢, O'Neil, Romita Jr., Mooney, Novak, Sharen, 22 pages, "The Coming of Hydro-Man." Morrie Bench (one of Whitman's crew) becomes Hydro-Man after an accident at sea. Peter is hired—freelance only—by the Bugle. Part 2.

#213 February 1981, 50¢, Ditto, 22 pages, "All They Want to Do is Kill You, Spider-Man." Pete falls "in love" with his new neighbor, unaware that she is really Llyra, an enemy of the Sub-Mariner (revealed in issue #215). Wizard escapes from Rykers Island with the help of a shadowed Llyra. Llyra and the Wizard set fire to Pete's apartment building, trapping Spidey and an old wino on the roof. Part 1.

#214 March 1981, Ditto, 22 pages, "Then Shall We Both Be Betrayed" The insurance company puts all the tenants in a classy hotel. Wizard and Llyra break Sandman and the Trapster out of Ryker's Island. Part 2.

#215 April 1981, 50¢, O'Neil, Romita Jr., Mooney, Novak, Slifer, 22 pages, "By My Powers Shall I Be Vanquished!" Spidey's Spider-Sense is switched to Namor by the Wizard, but is switched back by Reed Richards (cameos of all the FF). Part 3.

#216 May 1981, 50¢, O'Neil, Romita Jr., Mooney, Novak, Sharen, 22 pages, "Marathon!" Spidey attempts to stop the assassination attempt on a political candidate during the NYC Marathon, with the help of Madame Web.

#217 June 1981, 50¢, Ditto, 22 pages, "Here's Mud In Your Eye' Spidey gets caught in the middle of a fight between Hydro-Man and Sandman over Sadie Hawkins, until a freak accident combines the forms of the two villains. Part 1.

#218 July 1981, 50¢, O'Neil, Romita Jr., Mooney & Milgrom, Novak, Sharen, 22 pages, "Eye of the Beholder!" In a left-handed tribute to *King Kong*, Mudthing (the combined forms of Sandman and Hydro-Man) plays Kong and Sadie pays Fay Wray. The story ends the same way with Mudthing being destroyed. Part 2.

#219 August 1981, 50¢, O'Neil, Luke McDonnell, Mooney, Novak, Don Warfield, 22 pages, "Peter Parker—Criminal!" Pete, on a story inside Ryker's Island gets framed for an attempted breakout, but is exonerated by film he shot.

#220 September 1981, 50¢, Michael Fleisher, McLeod, McLeod, McLeod, Sharen 17 pages, "A Coffin for Spider-Man!" Spider-Man and Moon Knight go up against the city's mobs. "The Nursing Home Caper," 5 pages, Mike Barr, Win Mortimer, John Morelli, Warfield. Aunt May helps prevent as robbery of a dance at the nursing home.

#221 October 1981, 50¢, O'Neil, Alan Kupperburg, Mooney, Novak C Scheele, 21 pages, "Blues for Lonesome Pinky." Ramrod takes revenge on the owner of a C&W bar for not giving him an audition by poisoning all the patrons of the bar. Spidey stops Ramrod and delivers the antidote.

#222 November 1981, 50¢, Mantlo, Bob Hall, Mooney, Parker, Sean, 21 pages, "Faster Than The Eye." The Speed Demon (formally the Whizzer of the Squadron Sinister) goes on a crime spree until Spidey stops him.

#223 December 1981, 50¢, O'Neil & J.M. De Matties, Romita, Jr., Milgrom, Parker, Wein, 22 pages, "Night of the Ape!" The Red Ghost and his super apes invade the ESU library to acquire a rare mathematic treatise that will help increase their powers.

**Michelle Wolfman, usually listed this way on the splash page, listed here this way to avoid confusion with her husband, Marv*

#224 January 1982, 60¢, Stern, Romita Jr, Marcos, J. Rosen, G. Wein, 22 pages, "Let Fly These Aged Wings." Vulture, with the inadvertent help of Nathan Lubensky, regains his will to live, and launches a new crime wave.

#225 February 1982, 60¢, Stern, Romita Jr., Wiacek, J. Rosen, Wein, 21 pages, "Fools. . .Like Us" Greg Salinger, AKA the Foolkiller (last seen in *Defenders* #75), returns to rid the world of fools, until he fails to stop Spidey and believes himself to be the greatest fool of all

#226 March 1982, 60¢, Stern, Romita Jr., Mooney, J. Rosen, 22 pages, 'But the Cat Came Back.' The Cat, who was not really crazy, returns to tell Spidey she wants to go straight and be his lady. Part 1

#227 April 1982, 60¢, Ditto, "Goin' Straight." The Cat attempts to pull one last heist but Spidey stops her. Before he can turn her in (or Captain Jean DeWolff shows up with a conditional amnesty) she apparently drowns in NYC harbor. Part 2.

#228 May 1982, 60¢, Jan Strnad, Rick Leonardi, Dave Simons, Janice Chiang, Sharen, 22 pages, "Murder by Spider!" An unnamed scientist is using a device that causes spiders to act under his control, and is using them to kill for profit, until Spidey stops him

#229 June 1982, 60¢, Stern, Romita J., Mooney, J. Rosen, G. Wein, 23 pages, "Nothing Can Stop the Juggernaut!" Black Tom Cassidy sends the Juggernaut to abduct Madam Web, so they can persuade her to join them. Sensing the danger, she summons Spidey to aid her. Juggernaut removes her from her life support system, and she goes into shock. Part 1.

#230 July 1982, 60¢, Ditto, 22 pages. To Fight the Unbeatable Foe. Spidey vs. the Juggernaut, as the Juggernaut heads back to Black Tom's yacht. Juggernaut gets trapped in the newly poured foundation to a hi-rise. Madam Web is in shock and probably has lost her powers and knowledge of Spider-Man's dual identity. Part 2

#231 August 1982, 60¢, Stern, Romita Jr & Mooney, J. Rosen, Sharen, 22 pages, 'Caught in the Act." Jonah begins an expose on Brand Corp. The Cobra is stealing objects from police property room until he accidentally runs across Spidey. Mr. Hyde shows at the end of this issue. Part 1.

#232 September 1982, 60¢, Stern, Romita Jr., Mooney, Albers, Sharen, 22 pages, "Hyde, in Plain Sight" Spidey vs. Mr. Hyde (and the Cobra) Part 2.

AMAZING SPIDER-MAN ANNUAL

#1 1964, 25¢, Stan Lee, Steve Ditko, Ditko, Sam Rosen, 41 pages, "The Sinister Six." Spidey must take on six old foes (Electro, the original Vulture, Kraven, Dr. Octopus, Sandman, the original Mysterio) to rescue Aunt May and Betty Brant. Cameos by Giant Man, Wasp, FF, Captain America, the X-Men, Thor, Dr. Strange, Iron Man. "Rogue's Gallery," 14 pages, Ditto, The Burglar (who killed Uncle Ben), Chameleon, Vulture, the Terrible Tinkerer, Dr. Octopus, Sandman, Doctor Doom, the Lizard, the Living Brain, Electro, the Big Man and the Enforcers, Mysterio, the Green Goblin, Kraven. Pin-ups of these villains and information about them and their first appearances. "The Secrets of Spider-Man," 9 pages, Ditto, Featuring facts and information about Pete and Spidey. "Pinups," 5 pages, Ditto Spider-Man, J.J.J. and Betty Brant, Peter's classmates, Aunt May and the Parker home, Spidey vs. the FF vs. the Hulk. "How Stan Lee and Steve Ditko Create Spider-Man," 3 pages, Ditto Humorous account on how Stan and Steve come up with Spider-Man's stories.

#2 1965, 25¢, Ditko & Lee, Ditko, Ditko, S. Rosen, 20 pages, "The Wondrous World of Dr. Strange." Xandu wants to steal the Wand of Watoomb from Dr. Strange, and Spidey accidentally gets involved. Reprints 'Spider-Man" from *Spider-Man* #1, "The Uncanny Threat of the Terrible Tinkerer" from *Spider-Man* #2, "Marked for Destruction by Dr. Doom," from *Spider-Man* #5. "Rogue's Gallery," 5 pages, Ditto, Pinups and information on the Circus of Crime, the Scorpion, the Beetle, Jonah's robot (the original Spider-Slayer), the Crime Master.

#3 1966, 25¢, Lee, John Romita, Don Heck, Mickey Demo, Art Simek, 21 pages, "To Become an Avenger." The Avengers invite Spider-Man to join; all he has to do is find the Hulk. Spidey finds the Hulk, but decides he really does not want to be an Avenger. Cameo by Daredevil. Reprints *Spider-Man* #11 & #12

#4 1967, 25¢, Lee, Larry Lieber, Mikey Demeo, Jerry Feldman, 41 pages, "The Web and the Flame!" The Wizard and Mysterio plot to destroy Spidey and the Human Torch. "Pinups," 6 pages, Ditto. Featuring the Coffee Bean Barn (the local hang out for the ESU crowd), favorite foes (several of Spidey's main villains), and Peter and Harry's apartment). "What the Well Dressed Spider-Man Will Wear," 2 pages, ditto. Information of Spidey's costume. "Spidey's Gretest Talent," 5 pages, ditto. Facts and info on Spidey's powers and abilities.

#5 1968, 25¢, Romita & Lee, Lieber, Demeo, A. Simek, 40 pages, "The Parents of Peter Parker" Spidey goes up against the Red Skull to prove the innocence of his parents (who were accused of being traitors during WWII). He discovers that they were really SHIELD agents. Guest appearance by the FF. "Pinups," 6 pages, ditto. The Bugle offices, Peter as a sports superstar, map of Pete's (and Spidey's) hangouts, Spidey (as done by other artists). "Here We Go A-Plotting," 4 pages, Dtto. Humorous account of how Stan, Johnny, and Larry plot Spidey's adventures.

#6 1969, 25¢, Reprints "The Sinister Six" from *Annual* #1, "The Fabulous Fantasic Four Meet Spider-Man" from *FF Annual* #1 (expanded from two-page short in *Spider-Man* #1), "Spider-Man Tackles the Torch," from *Spider-Man* #8

#7 1970, 25¢, Reprints "Spider-Man vs. the Chameleon" from *Spider-Man* #1, "Duel to the Death with the Vulture" from *Spider-Man* #2, "Just a Guy Named Joe" from *Spider-Man* #38. "Pinups," 6 pages, Spider vs. Vulture, Spidey vs. Sandman, Spidey vs. Electro, Spidey vs. Mysterio—(Ditko, all retouched up from Sinister Six story), Spidey & MJ, Spidey (Romita)

#8 1971, 25¢, Reprints *Spider-Man* #46 & 50, and "On the Trail of Spider-Man," from *Tales to Astonish* #57 (with Ant/Giant Man and the Wasp).

#9 1973, 35¢, Reprints (slightly condensed version) of *Spectacular Spider-Man* #2.

#10 1976, 50¢, Len Wein & Bill Mantlo, Mantlo, Gil Kane, Frank Giacoia & Mike Esposito, John Costanza, Petra Goldberg, 17 pages, "Step Into My Parlor." Spidey vs. some thugs, and Jameson goes to Dr. Harlan Stillwell (brother to Farley) to create a "villain" to get rid of Spidey. 'Said the Spider to the Fly," 18 pages, Ditto. One of the thugs, Ricky Deacon, is changed by Stillwell into the Human Fly

#11 1977, 50¢, Archie Goodwin & Mantlo, Don Perlin, Jim Mooney, Bruce Patterson, Don Warfield, 28 pages, "Spawn of the Spider" Spidey is conned into performing in a movie that its producer is attempting to sabotage Chaos at the Coffee Bean," 6 pages Scott Edelman, Johnny Romita Jr., Al Milgron, J. Rosen, Nel Yomtov The singer tries to boost his career by staging a fake robbery and bringing back the stolen money, until Spidey stops his scheme.

#12 1978, 60¢, Reprints *Spider-Man* #119 & #120

#13 1979 75¢, Marv Wolfman, John Byrne, Terry Austin, Costanza, G. Wein, 2 pages (prologue) A man with info about Ock is murdered by one of Ock's goons. Chapter 1, 'Spider-Man, I Know Who You Really Are," 8 pages, ditto. Unnamed stranger discovers Pete's other identity and asks for his help. Chapter 2, "Tentacled Encounters of the Octopus Kind," 6 pages, ditto Spidey vs. Ock. Chapter 3 "Squid Pro Quo," 8 pages, ditto Spidey puts away Ock, and discovers that the man who asked for his help was the ghost of the man killed (in the prologue) ' Rogue s Gallery" 8 pages Featuring pinups and info on: the Molten Man, the Looter (A.K.A. the Meteor Man, the Rhino, the Shocker, Kingpin, Silvermane & Man-Mountain Marko the Prowler, and the Kangaroo. "Pinups," 3 pages. Facts about the places where Pete is seen, featuring his apartment, neighborhood, the offices of the Bugle and the Globe and Empire State University.

#14 1980, 75¢, Frank Miller & Denny O'Neil, Miller, Tom Palmer, Ben Sean, 40 pages, (no formal title for this story, but it is referred to as ' The Bend Sinister"). Dr. Doom and Dormammu are attempting to bring about an evil enchantment called ' the Bend Sinister ' (an enchantment that is never fully explained). They use Doom's man Dilby as a pawn in their scheme. Dr. Strange co-stars

#15 1981 75¢, O'Neil, Miller, Klaus Janson, Jim Novak Bob Sharen, 30 pages, (no formal title to this story, but splash page carries front page to Daily Bugle proclaiming "Spider Man. Threat of Menace?") Doc Ock plans on poisoning the readership of the Daily Bugle by treating the printer's ink with a deadly poison. His plans are thwarted by Spider-Man and the Punisher Just How Strong is Spider-Man?" 3 pages, Mark Gurenwald, Gruenwald & Bob Layton Spidey is stacked up against the major heroes of the Marvel Universe. "Pin-up", 1 page, Peter's apartment Roger Stern, Marie Severin & Terry Austin. "Rogue's Gallery," 4 pages, Stern, Greg Larocque & Frank Giacoia & Keith Pollard. Facts and info on Man-Wolf, the Jackal, Punisher, Tarantula

THE SPECTACULAR SPIDER-MAN

#1 July 1968, 35¢, Stan Lee, Johnny Romita, Jim Mooney, Sam Rosen, 52 pages, "Lo, This Monster." Spidey vs. political hopeful Richard Raleigh who intends on winning the election with the help of his Man Monster. "In the Beginning," 10 pages, Lee, Larry Lieber, Bill Everett, Art Simek Updated version of Spidey's origin. Entire issue is done in black and white.

#2 November 1968, 35¢, Lee, Romita, Mooney, S. Rosen, 58 pages, "The Goblin Lives." Spidey vs. The Goblin, story continues in part from *Spider-Man* #66. This issue in color

GIANT-SIZE SUPER-HEROES

#1 June 1974, 35¢, Gerry Conway, Gil Kane, Mike Esposito, John Costanza, Linda Lessmann, 8 pages, 'Man-Wolf at Midnight' John Jameson once more becomes the Man-Wolf 'Duel of the Demon Duo,' 6 pages, ditto Morbius takes over the mind of Man-Wolf. "When Strikes the Vampire," 10 pages ditto. Spidey vs. Morbius and the Man-Wolf Reprinting "Rogue's Gallery" from *Annual* #1, and "How Stan Lee and Steve Ditko Create(d) Spider-Man." (Man-Wolf story continues from *Spider-Man* #125 and then on to *Creatures on the Loose* #30

GIANT-SIZE SPIDER-MAN

#1 July 1974, 50¢, Len Wein, Ross Andru Don Heck, John Costanza, Glynis Wein, 16 pages, "Ship of Fiends." Spidey and Dracula are after Dr. A.J. Maxwell who is on ship at sea. Spidey to hurry her to NYC to stop a flu epidemic, and Drac to kill her. "The Masque of the Black Death," 14 pages, ditto Spidey gets the Doc and Drac fails his quest. Cameo by Torch, his story continues in *Marvel Team-Up* #23. Reprints "The Human Torch on the Trail of the Amazing Spider-Man" from *Strange Tales Annual* #2.

#2 October 1974, 50¢, L. Wein, Andru, Al Milgrom John Costanza, Wein, 10 pages, "Masterstroke." Fu Manchu manipulates Spidey and Shang Chi into thinking the other is a villain. "Cross and Double-Cross," 10 pages, ditto. Spidey vs. Shang. "Pinnacle of Doom," 10 pages, ditto Spidey and Shang vs Fu Reprints "To Become an Avenger" from *Spider-Man Annual* #3.

#3 January 1975, 50¢, Gerry Conway, Andru, Mike Esposito, Ray Holloway George Roussos, 5 pages, "The Yesterday Connection." Extra-dimensional woman appears to Spidey "The Secret Out of Time," 5 pages, ditto, woman relates this chapter about Doc Savage. "Tomorrow is Too Late," 8 pages, ditto. A mutated being is after the woman and Spidey. "Other People, Other Times," 8 pages, ditto. Doc Savage meets the woman and the mutant. "The Future is Now," 7 pages, ditto. Spidey determines that the woman is lying in her story and sides (correctly) with the mutant. Reprints *Spider-Man* #16.

#4 April 1975, 50¢, Conway, Andru, Esposito, J. Rosen, Stan Goldberg, 9 pages, "To Sow the Seeds of Death's Day" Punisher enlists aid of Spidey to go up against Moses Magnum "Attack of the War Machines," 7 pages, ditto. Spidey and Punisher vs. Magnum. "Death-Camp at the Edge of the World," 11 pages, ditto. Spidey and Punisher end the threat of Magnum Reprints "The Wondrous World of Dr. Strange" from *Spider-Man Annual* #2

#5 July 1975, 50¢ Conway, Andru, Espisito & Dave Hunt, Art Simek, Petra Goldberg, 10 pages, "Beware the Path of the Monster." The Lizard returns. "The Lurker in the Swamp," 10 pages, ditto Spidey vs. the Lizard, with the Man-Thing. "Bring Back My Man-Thing to Me," 10 pages, ditto. Spidey vs. Lizard and the Man-Thing. Reprints *Spider-Man* #21

#6 1975 (annual), 50¢, Reprints "The Web and the Flame" and most of the backup features from *Spider-Man Annual #4*.

PETER PARKER, THE SPECTACULAR SPIDER-MAN

#1 December 1976, 30¢, Gerry Conway, Sal Buscema, Mike Esposito, Joe Rosen, Dave Hunt, 17 pages, "Twice Stings the Tarantula!" Tarantula kidnaps Vice-Chancellor of ESU, Edward Lansky, and then attempts to kill the Mayor, Abe Beame (unnamed). Part 1.

#2 January 1977, 30¢, Conway, S. Buscema, Esposito, Irv Watanabe & John Costanza, Don Warfield, 17 pages. "Kraven is the Hunter." Tarantula and Kraven kidnap the chancellor of ESU under orders of a shadowed Lansky (who faked his own abduction as revealed next issue). Kraven then goes after Spidey. Part 2.

#3 February 1977, 30¢, Conway & Jim Shooter, S. Buscema, Esposito, J. Rosen, Glynis Wein, 17 pages, "And Lightmaster Makes Three!" Lansky is revealed to be the Lightmaster, and the Chancellor is released. Re-intro Sha Shan (from *Spider-Man* #109). Part 3.

#4 March 1977, 30¢, Archie Goodwin, S. Buscema, Esposito, Karen Mantlo, Janis Cohen & Marie Severin, 17 pages, "The Vulture is a Bird of Prey." Mob leader Morgan *Captain America* #183] attempts to recruit the Vulture, who only wants revenge on Spidey. Intro Hitman at end of this story. Part 1.

#5 April 1977, 30¢, Goodwin, S. Buscema & Esposito, Denise Wohl, Cohen, 17 pages, "Spider-Kill!" Spidey vs. the Vulture vs. the Hitman. Part 2.

#6 May 1977, 30¢, Reprints pages 4, 5, & 8-21 of *Marvel Team-Up* #3 with the Torch and Morbius. New dialogue added to pages 4 & 5 by Goodwin, new final page added with dialogue by Goodwin and art by S. Buscema & Esposito (letterer and colorist unknown); making total page count 17.

#7 June 1977, 30¢, Goodwin, S. Buscema & Jim Mooney, Costanza, Warfield, 17 pages, "Cry Mayhem—Cry Morbius." Morbius returns from the dimension he was sent to in *Marvel Two-In-One* #15 (by the Living Eraser). His actions are being controlled by the Empathoid. Part 1.

#8 July 1977, 30¢, Goodwin, S. Buscema & Esposito, Costanza, Severin, 17 pages, ". . .And Only One Shall Survive." Spidey (possessed by the Empathoid) vs. Morbius. Part 2.

#9 August 1977, 30¢, Bill Mantlo, S. Buscema & Esposito, Costanza, Phil Rachelson, 17 pages, "Like a Tiger in the Night." Detective Nathaniel Alexander Byrd (Blackbyrd) recounts White Tiger's history to Spidey after they have a run-in. Tiger's story continues from *Deadly Hands of Kung Fu* #32. Tiger becomes a continuing character in the series. Part 1.

#10 September 1977, 30¢, Mantlo, S. Buscema & Esposito & Frank Giacoia, Watanabe, Sam Kato, 17 pages, "Tiger in a Web." Spidey and the Tiger duke it over stolen documents until the real thief is discovered. Part 2

#11 October 1977, 30¢, Chris Claremont, Mooney, Esposito, Bruce Patterson, T.S. Chu, 17 pages, "A Life Too Late!" Medusa and Spidey battle over a serum that Medusa has stolen. Medusa needs it for Falzon, and Spidey for a dying youth. Rest of Inhumans appear

#12 November 1977, 35¢, Goodwin & Mantlo, S. Busdcema & Esposito, Watanabe, Rache, 17 pages, "Brother Power, Sister Sun." Brother Power is Korba (who claims to be the husband of Sha Shan—Sister Sun), and has formed the Legion of Light, a phony religious sect that enslaves its disciples. Part 1.

#13 December 1977, Mantlo, S. Buscema & Esposito, Annette Kawecki, Cohen, 17 pages,"The Coming of Razorback!" Razorback's (Buford Hollis) sister has hooked up with the Legion of Light and he has come to take her away. He, Spidey, and Flash are taken prisoners. Hate-Monger is revealed to be behind Brother Power. Part 2.

#14 January 1978, 35¢, Mantlo, S. Buscema & John Tartaglioni, Esposito, Karen D., Irene Vartanoff, 17 pages, "Killing Me Softly With His Hate!" Spidey & Razorback vs. Brother Power & Hate-Monger (who is revealed to be the Man-Beast from the *Warlock* series). Part 3.

#15 February 1978, 35¢, Mantlo, S. Buscema & Ernie Chan, J. Rosen, Kato, 17 pages, "The Final Rage." Spidey and Razorback put an end to the Legion of Light & Co. Part 4.

#16 March 1978, 35¢, Elliot Maggin, S. Buscema & Esposito, Costanza, P. Rachelson, 17 pages, "The Beetle and the Badge." The Beetle attempts to steal hidden in a briefcase held in a police property room.

#17 April 1978, 35¢, Mantlo, S. Buscema & David Hunt, Patterson, Cohen, 17 pages, "Whatever Happened to the Iceman!" Rampage takes over the mind of Iceman and sends him against Angel and Spidey. (Takes place shortly after *Champions* #17) Part 1.

#18 May 1978, 35¢, Mantlo, S. Buscema, Hunt, J. Rosen, Beveridge, 17 pages, "My Friend, My Foe!" Angel and Spidey vs. Iceman and Rampage. Lightmaster escapes from jail at the end of this issue. Part 2.

#19 June 1978, 35¢, Mantlo, S. Buscema & Esposito, Novak, M. Titus, 17 pages, "Again, the Enforcers." Lightmaster hires the Enforcers (plus a new Ox—the old one died in *Daredevil* #86) to get Spidey, but he thinks Hector Ayala (The White Tiger) is Spidey. Part 1.

#20 July 1978, 35¢, Mantlo, S. Buscema & Esposito, Watanabe, Warfield, 17 pages, "Where Were You When the Lights Went Out?" Spidey and the White Tiger vs. the Lightmaster. Part 2.

#21 August 1978, 35¢, Mantlo, Mooney & Esposito, J. Rosen, Warfield, 17 pages, "Still Crazy After All These Years!" Spidey defends J.J.J. from the Scorpion. Scorpion's story continues after *Ms. Marvel* #2, Spidey's from *Spider-Man* #182.

#22 September 1978, 35¢, Mantlo, Mike Zeck, Patterson, Patterson, Roussos, 17 pages, "By the Light of the Silvery Moon Knight!" Spidey vs. Moon Knight vs. the Maggia. Cyclone shows up at end of story. Part 1.

#23 October 1978, 35¢, Mantlo, Mooney, Esposito, J. Rosen, Rachelson, 18 pages, "Guess Who's Buried in Grant's Tomb." Spidey and Moon Knight vs. Cyclone. Part 2

#24 November 1978, 35¢, Mantlo, Frank Springer, Springer, J. Rosen, Sharen, 17 pages, "Spider-Man Night Fever." The Hypno Hustler attempts to rob a disco that Peter and his friends are at. Takes place after *Spider-Man* #185.

#25 December 1978, 35¢, Mantlo, Mooney, Springer, Elain Heinl, Petra Goldberg, 17 pages, "Carrion, My Wayward Son." Carrion (the clone of Prof. Warren—revealed in issue #30) wishes to rid the Maggia of the threat of Spider-Man. Spidey stumbles on a Masked Marauder operation. Part 1.

#26 January 1979, 35¢, Mantlo, Mooney, Springer, Rick Parker, Karen Raines, 17 pages, "Mine Eyes Have Seen the Glory." Spidey is blinded by the Marauder, and is aided by DD. Part 2.

#27 February 1979, 35¢, Mantlo, Frank Miller, Springer, Denise Wohl, Sharen, 17 pages, "The Blind Leading the Blind." DD helps Spidey cope with his blindness, as they go up against the Marauder. Part 3.

#28 March 1979, 35¢, Mantlo, Miller & Springer, Wohl & Elaine Heinl, Mario Sen, 18 pages, "Ashes to Ashes." Spidey and DD trash the Marauder's organization, and Spidey's sight returns after the fight. Carrion comes after Peter at the end of this story. Part 4 from issue #25, and part 1 of a new story.

#29 April 1979, 35¢, Mantlo, Mooney, Springer, Watanabe, Sean, 17 pages, "Dust to Dust." Spidey and the Tiger vs. Carrion and the Darter. Part 2.

#30 May 1979, 40¢, Mantlo, Mooney, Springer, Novak, (Colorist unknown), 17 pages, "Secret as the Grave!" Spidey and the Tiger vs. Carrion and Darter. Carrion reveals to a captured Spidey that he is the clone of Prof. Warren. Part 3.

#31 June 1979, 40¢, Mantlo, Mooney, Springer, Watanabe, Sen, 17 pages, "Til Death Do Us Part!" Carrion clones a "Spider-Amoeba" to kill Spidey, but it turns on him and both Carrion and the Spider-Amoeba die in the resulting struggle. Part 4.

#32 July 1979, 40¢, Mantlo, Mooney, Springer, J. Rosen, Sharen, 17 pages, "A Zoo Story." Dr. Connors becomes a teacher at ESU. Intro Dr. Sloan and Marcy Kane. Spidey comes face to face with the Iguana. Part 1.

#33 August 1979, 40¢, Mantlo, Mooney, Springer, Novak, Sharen, 18 pages, "Night of the Iguana!" Connors tells Spidey how an experiment gone awry changed a harmless iguana into a man-monster. Connors becomes the Lizard and tracks down the Iguana. Part 2.

#34 September 1979, Mantlo, Mooney, Springer, Novak, Roussos, 17 pages, "Lizards on a Hot Tin Roof" Spidey vs. the Iguana vs. the Lizard. Connors is cured of being the Lizard forever. Part 3.

#35 October 1979, 40¢, Tony Isabella, Lee Elias & Esposito, Clem Robins, Sharen, 18 pages, "Labyrinth!" Spidey gets involved in a dream/nightmare of the mutant Mindworm.

#36 November 1979, 40¢, Mantlo, Mooney, Esposito, Novak, Sean, 17 pages, "Enter: Swarm." Dr. Sloan accidently revives the corpse of Swarm (from *Champion* #14-15). Part 1.

#37 December 1979, 40¢, Mantlo, Mooney, Pablo Marcos, Robbins, Roussos, 17 pages, "Into the Hive." Spidey defeats the menace of Swarm. Part 2

#38 January 1980, 40¢, Mantlo, S. Buscema & Chic Stone, Albers, Sharen, 17 pages, "Curse of the Living Vampire." Spidey vs. Morbius. Morbius is cured of vampirism in this story.

#39 February 1980, 40¢, Mantlo, John Romita Jr. & Mooney, Albers, Sharen, 17 pages, "Scourge of the Schizoid-Man." Spidey defeats the Schizoid-Man (Chip Martin, fellow teaching assistant) but falls to side affects of enervator he used to cure Connors in issue #34 and becomes the Spider-Lizard. Electro joins the reformed Frightful Four. Part 1.

#40 March 1980, 40¢, Mantlo, Springer, Ricardo Villamonte, Albers, Sean, 18 pages, "The Terrible Turnabout!" Connors manages to give the antidote to the Spider-Lizard, changing him back into Peter. Part 2.

#41 April 190, 40¢, Tom DeFalco, Mooney, Mooney, Costanza, Sean, 17 pages, "Meteor Madness." Spidey and Giant-Man (Bill Foster) vs. the Meteor Man.

#42 May 1980, 40¢, Mantlo, Mike Zeck, Mooney, Watanabe, Cogen, 17 pages, "Give Me Liberty or Give Me Death ' The Frightful Four capture Spidey, and set a trap for the FF. Cross-over with *Fantastic Four* #228.

#43 June 1980, 40¢, Roger Stern, Zeck, Steve Mitchell, Costanza, Sharen, 17 pages, "Pretty Poison!" Belladonna is wreaking havoc in the fashion world, especially on Roderick Kingsley.

#44 July 1980, 40¢, Steve Leialoha & Marv Wolfman, Leialoha, Alan Gordon, Michael Higgins, Sean, 18 pages, "The Vengeance Gambit!" The Vulture is attempting to take over all of the city's mobs. Part 1.

#45 August 1980, Stern, Severin, Mitchell, Higgins, G. Wein, 18 pages, "Wings of Fire, Wings of Fear!" Spidey ends Vulture's bid to control the mob. Part 2.

#46 September 1980, 50¢, Stern, Zeck, Patterson, Novak, P. Goldberg, 17 pages, "Deadly is the Cobra"

#47 October 1980, 50¢, Stern, Severin, Patterson, Patterson, G. Wein, 17 pages, "A Night on the Prowl." Spidey vs. the Prowler (not Hobbie Brown, but the Cat Burgler from *Spider-Man* #30, who is working for Belladonna). Intro Nathan Lubensky, a paraplegic friend of Aunt May's who is also a resident of the Restwell Nursing Home. Part 1.

#48 November 1980, 50¢, Stern, Severin, Patterson, Rick Parker, Sean, 22 pages, "Caught Up in a Double Defeat." Spidey beats both Belladonna and the new Prowler. Part 2.

#49 December 1980, 50, Stern, Mooney & Patterson, Parker, Ken Fedu, 16 pages, "Enter: the Smuggler ' Spidey breaks up the Smuggler's gang. (Smuggler is the original Power Man, who was given his power by the Enchantress in *Avengers* #21, and was relieved of his name by Luke Cage in *Power Man* #21.) Aunt May announces her engagement to Nathan Lubensky. Part 1. This issue also contains a 6-page back-up featuring the White Tiger (cameo of Spidey in a flashback)

#50 January 1981 50¢, Stern Romita Jr. & Mooney, Novak, Sean, 17 pages, "Dilemma." Spidey defeats the Smuggler. Pete briefly recalls Spidey's origins during a luncheon with May and Nathan. The lunch is interrupted by the "aliens" from *Spider-Man* #2 and the original Mysterio. Part 2 from issue #49 and part 1 of a new story. Five-page White Tiger back-up.

#51 February 1981, 50¢, Stern, Severin & Mooney, Novak, C. Scheele, 17 pages, "Aliens and Illusions." "Aliens" are revealed to be rogue stuntmen (as they were in *Spider-Man* #2—one of whom became the original Mysterio). Spidey defeats both the "aliens" and Mysterio. Part 2. Five-page White tiger back-up.

#52 March 1981, 50¢, Stern, Rick Leonardi, Mooney, Novak, Sean, 22 pages, "The Day of the Hero Killers!" The White Tiger back-up

becomes part of the regular Spider-Man storyline in this issue. Gideon Mace is attempting to kill all of the super-heroes, and his first victim has been the Tiger, who was gunned down last issue in his story. Mace's men dump Tiger's body in front of the Bugle bringing Spidey in on the case. Spidey stops Mace, and Hector gives up both his mystic amulets and being the White Tiger. Hector and Holly Gillis (his girlfriend) depart for parts unknown

#53 April 1981, 50¢, Mantlo, Mooney, Springer, Novak, Sean, 22 pages, "Toys of the Terrible Tinkerer."

#54 May 1981, 50¢, Severin & Stern, Severin, Mooney, Novak, (Colorist unknown), 22 pages, "To Save the Smuggler." Spidey has to rescue the Smuggler from the Maggia who want to kill him for turning state's evidence.

#55 June 1981, 50¢, Stern, Luke McDonnell, Mooney, Morelli, Roger Slifer, 22 pages, "The Big Blowout." Spidey vs. Nitro

#56 July 1981, 50¢, Stern, Jim Shooter & Mooney, Janice Chiang, Sharen & Roussos, 22 pages, "The Peril and the Pumpkin?" Spidey vs. the Jack O'Lantern

#57 August 1981, 50¢, Stern, Shooter & Mooney, Novak, Sean, 22 pages, "These Wings Enslaved." Killer Shrike (an employee of Brand Corp.) is possessed by Will-o'-the-Wisp and kidnaps Marla Madison to have her help him reform himself. Marla was offered a job by Brand, but turns it down.

#58 September 1981, 50¢, Stern, John Byrne, Vince Colletta, Jean Simek, Sean, 22 pages, " Ring out the Old, Ring in the New" The Ringer is forced by the Beetle to go up against Spidey Beetle acquires a new costume in this issue. Part 1.

#59 October 181, 50¢, Stern, J. Strzitski,* Mooney, J. Simek, Sharen, 21 pages, "I Want Spider-Man." Spidey vs. the Gibbon. The Beetle shows up at the end of this fight Part 2.

#60 November 1981, 75¢, Stern, Ed Hannigan & Mooney, Diana Albers, Roussos, 22 pages, "Beetlemania." Gibbon attempts to help Spidey against the Beetle, but only gets in the way, and becomes bait for a trap that Spidey manages to avoid Part 3. "The Birth of a Legend," Stern, Greg LaRocque, Bob Wiacek, J. Simek, G. Wein, 17 pages. A re-telling of Spidey's origin.

#61 December 1981, 50¢, Stern & Mantlo, Hannigan & Mooney, J. Simek, Sean, 21 pages, "By the Light of the Silvery Moonstone." Spidey vs. Moonstone (Dr Karla Sofen not the original)

#62 January 1982, 60¢, Mantlo, Hannigan & Mooney, Albers, Sharen, 21 pages, "Gold Fever." Gold Bug attempts to steal a bullion of gold from ESU not realizing that it is contaminated with radioactivity.

#63 February 1982, 60¢, Mantlo, Larocque, Mooney, Albers, Sharen, 21 pages, "A Firebug." The Molten Man returns to take revenge on Liz Allen-Osborn, until Spidey stops him.

#64 March 1982, 60¢, Mantlo, Hannigan, Mooney, J. Rosen, Sharen, 21 pages (1-page pin-up of Spidey & Doc Ock), "Cloak and Dagger." The mob attempts to synthesize a new drug, but only succeeds in creating Cloak and Dagger, who return to kill those mobsters who "created" them.

#65 April 1982, 60¢, Mantlo, Bob Hall & Mooney, Novak, Sharen, 21 pages, "The Heart is a Lonely Hunter." Kraven and Calypso return to plague Spidey.

#66 May 1982, 60¢, Mantlo, Hannigan & Mooney, Albers, Sharen, 22 pages, "Electro Will be Free." Spidey and Electro duke it out in Times Square

#67 June 1982, 60¢, Mantlo, Hannigan, Al Milgrom, Novak, Sharen, 22 pages, "Boomerang, the Killer Who Keeps Coming Back." Kingpin sends Boomerang up against Spidey to see how good a killer Boomerang is.

#68 July 1982, 60¢, Mantlo, McDonnell, Mooney, Albers, Sharen, "Hell Hath no Fury Like a Robot Scorned" Robot creation of Mendell Stromm (see *Spider-Man* #37) is selling robots to terrorist organizations, until Spidey stops him. Pete gives up his teaching assistantship

#69 August 1982, 60¢, Mantlo, Hannigan & Milgrom, J. Rosen, Wein, 22 pages, "In Darkness Seldom Seen" Cloak and Dagger go after Silvermane and apparently kill him for importing drugs into the country. Part 1.

PETER PARKER, THE SPECTACULAR SPIDER-MAN ANNUAL

#1 1979, 75¢, Bill Mantlo, Rich Buckler & Jim Mooney, Jim Novak, Bob Sharen, 35 pages, "And Men Shall Call Him, Octopus." Continues from *Spider-Man Annual* #13, as Spider-Man fights Doc Ock to a standstill. Happens after *PPTSS*#37

#2 1980, 75¢, Ralph Macchio, Mooney, Mike Esposito, Joe Rosen, Petra Goldberg, 32 pages (1-page pin-up), "Vengeance is Mine, Sayeth the Sword." The Rapier, a costumed vigilante (actually an old partner of Silvermane—Dominic Tyrone—who Silvermane attempted to kill several years ago), is attempting to kill Silvermane but fails when Spidey intervenes on the side of Silvermane

#3 1981, ,75¢, David Kraft, Jim Sherman & Al Weiss, Steve Mitchell, Diana Albers, Sharen, 29 pages, "Dark Side of the Moon." Spidey (with the help of Doc Connors) helps cure John Jameson from the curse of the Man-Wolf. Continues in part from *Spider-Man* #190. "Aunt May's Photo Album," Roger Stern, Marie Severin & John Romita Jr., 4 pages. Photos spanning the years from May and Ben's courtship to her courtship with Nathan Lubinsky. "Pin-ups," 2 pages, Stern, Rick Parker & Bob Budiansky & Al Milgrom & Marie Severin & Frank Giacoia. Pete's office at ESU and the "Pals and Gals" that share it with him. "Rogues Gallery," Marv Wolfman & Stern, Keith Pollard, 4 pages. Pin-ups and info on Spidey's foes. Morbius, Gibbon, Dr. Jonas Harrow, Hammerhead.

MARVEL TEAM-UP

#1 March 1972, 20¢, Roy Thomas, Ross Andru, Mike Esposito, Artie Simek, 21 pages, "Have Yourself a Sandman Little Christmas." With the Human Torch. Cameo by Misty Knight (as revealed in issue #64)

#2 May 1972, 20¢, Gerry Conway, Andru, Jim Mooney, Sam Rosen, 21 pages, "And Spidey Makes Four." With the Torch.

#3 July 1972, 20¢, Conway, Andru, Giacoia, A. Simek, 21 pages, "The Power to Purge." With the Torch. Cameos of FF

#4 September 1972, 20¢, Conway, Gil Kane, Steve Mitchell, John Costanza, 20 pages, "And Then the X-Men." With the X-Men.

#5 November 1972, 20¢, Conway, Kane, Esposito, Costanza, 20 pages, "A Passion of the Mind." With the Vision

#6 January 1973, 20¢, Conway, Kane, Esposito, Jean Izzo, 20 pages, "As Those Who Will Not See." With the Thing.

#7 March 1973, 20¢, Conway, Andru, Mooney, A. Simek, 20 pages, "A Hitch in Time." With Thor.

#8 April 1973, 20¢, Conway, Mooney, Mooney, Charlotte Jetter, Stan Goldberg, 20 pages, "The Man-Killer." With the Cat (the super-heroine, not the villain from *Spider-Man* #30)

#9 May 1973, 20¢, Conway, Andru, Frank Bolle, Jetter, S. Goldberg, 20 pages, "The Tomorrow War." With Iron Man. Cameo of rest of Avengers Part 1.

#10 June 1973, 20¢ Conway, Mooney, Giacoia, Jetter S. Goldberg, 20 pages, "Time Bomb." With the Torch. Cameo by the Avengers. Part 2.

#11 July 1973, 20¢, Conway & Len Wein, Mooney, Esposito, Costanza, Glynis Wein, 19 pages, "The Doomsday Gambit." With the Inhumans. Cameo by Avengers and the Torch. Part 3.

#12 August 1973, 20¢, Conway & L. Wein, Andru & Perlin, Jetter, G. Wein, 19 pages, "Wolf at Bay." With Werewolf by Night.

#13 September 1973, 20¢, L. Wein, Kane & Giacoia, June Braverman, G. Wein, 19 pages, "The Granite Sky." With Captain America. Happens after *Daredevil* #103; story continues in part from *Captain America* #142.

#14 October 1973, 20¢, L. Wein, Kane, W. Howard, Costanza, G. Wein, 19 pages, "Mayhem is the Men-Fish." With Namor.

#15 November 1973, 20¢, L. Wein, Andru, Perlin, Costanza, G. Wein, 19 pages, "If an Eye Offend Thee." With Ghost Rider. Happens after *Spider-Man* #126.

#16 December 1973, 20¢, L. Wein, Kane, Mooney, A. Simek, G. Wein, 19 pages, "Beware the Basilisk, My Son." With Captain Marvel. Part 1.

#17 January 1974, 20¢, L. Wein, Kane, (several inkers on this issue, none listed), Izzo, G. Wein, 19 pages, "Chaos at the Earth's Core." With Mr. Fantastic. Appearance by Capt. Marvel Part 2.

#18 February 1974, 20¢. Spider-Man not featured. Torch and the Hulk.

#19 March 1974, L. Wein, Kane, Giacoia, Dave Hunt, G. Wein, 19 pages, "The Coming of Stegron the Dinosaur Man." With Ka-Zar. Part 1.

#20 April 1974, L. Wein, Sal Buscema, Giacoia & Esposito, A. Simek, G Wein, 19 pages, "Dinosaurs on Broadway." With the Black Panther Cameo of Ka-Zar Part 2

#21 May 1974, 25¢, L. Wein, S. Buscema, Giacoia & Hunt, Hunt, G. Wein, 18 pages, "The Spider and the Sorcerer." With Dr Strange.

#22 June 1974, 25¢, L. Wein, S. Buscema, Giacoia, Hunt, G. Wein, 18 pages, "The Messiah Machine." With Hawkeye. Hawkeye's story continues from *Defenders* #11. Part of story continues from *Amazing Adventures* #14.

#23 July 1974, 25¢, Spidey not featured, although he does appear in a cameo role. Torch and Iceman. Cameo by rest of X-Men. Story continues in part from *Giant-Size Spider-Man* #1.

#24 August 1974, 25¢, L. Wein, Mooney & Sal Trapani, Costanza, G. Wein, 18 pages, "Moondog is Another Name for Murder." With Brother Voodoo.

#25 September 1974, 25¢, L. Wein, Mooney & Giacoia, A. Simek, G. Wein, 18 pages, "Three into Two Won't Go." With Daredevil.

#26 October 1974, 25¢. Spider-Man not featured. Torch and Thor Cameo by Avengers.

#27 November 1974, 25¢, L. Wein, Mooney, Giacoia, Constanza, G. Wein, 18 pages, "A Friend in Need." With the Hulk. Hulk's story continues in *Defenders* #18.

#28 December 1974, 25¢, Conway, Mooney, Vince Colletta, A. Simek, Bill Mantlo, 18 pages, "The City Stealers." With Hercules.

#29 January 1975, 25¢, Spidey not featured. Torch and Iron Man.

#30 February 1975, 25¢, Conway, Mooney, Colletta, Costanza, Petra Goldberg, 18 pages, "All That Glitters Is Not Gold." With the Falcon.

#31 March 1975, 25¢, Conway, Mooney, Colletta, A. Simek, P Goldberg, 18 pages, "For a Few Fists More." With Iron Fist. Happens shortly after *Giant-Size Spider-Man* #2.

#32 April 1975, 25¢. Spider-Man not featured. Torch and the Son of Satan. Cameo by Thing.

#33 May 1975, 25¢, Conway, S. Buscema & Colletta, Costanza, Janice Cohen, 18 pages, "Anybody Here Know a Guy Named Meteor Man?" With Nighthawk. Happens during *Spider-Man* #145. Part 1.

#34 June 1975, 25¢, Conway, S. Buscema, Colletta, Hunt, George Roussos, 18 pages, "Beware the Death Crusade." With the Valkyrie. Cameo by Nighthawk. Happens shortly after *Spider-Man* #145. Part 2.

#35 July 1975, 25¢. Spider-Man not featured. Torch and Dr. Strange. Cameo of Valkyrie. Part 3.

#36 August 1975, 25¢, Conway, S. Buscema, Colletta, Jetter, Al Wenzel, 18 pages, "Once Upon a Time in a Castle." With Frankenstein. Cameo by Man-Wolf. Part 1.

#37 September 1975, 25¢, Conway, S. Buscema & Colletta, Karen Mantlo, Rachelson, 18 pages, "Snowdeath." With Man-Wolf. Features Frankenstein. Part 2.

#38 October 1975, 25¢, Mantlo, S. Buscema & Esposito, Mantlo, Cohen, 18 pages, "Night of the Griffin." With the Beast

#39 November 1975, 25¢, Mantlo, S. Buscema & Esposito, Mantlo, Don Warfield, 18 pages, "Any Number Can Slay." With the Torch. Part 1.

#40 December 1975, 25¢, Mantlo, S. Buscema & Esposito, Mantlo, Cohen, 19 pages. "Murder's Better the Second Time Around." With the sons of the Tiger. Appearance by the Torch. Torch's story continues in *Fantastic Four* #164. Part 2.

#41 January 1976, 25¢, Mantlo, S. Buscema & Esposito, Mantlo, Irene Vartanoff, 18 pages, "A Witch in Time." With the Scarlet Witch. Appearance by the Vision. Part 1.

#42 February 1976, 25¢, Mantlo, S. Buscema & Esposito, Mantlo, Cohen, 18 pages, "Visions of Hate." With the Vision (and Scarlet Witch). Dr. Doom appears at end of story. Part 2.

**Jim Shooter, the editor-in-chief.*

#43 March 1976, 25¢, ditto, 17 pages, "A Past Gone Mad." With Dr. Doom (and Vision and the Scarlet Witch). Part 3.

#44 April 1976, 25¢, ditto, 17 pages, "Death in the Year Before Yesterday." With Moondragon (and Dr. Doom, Vision, and Scarlet Witch). Cameo by Iron Man. Part 4.

#45 May 1976, 25¢, Mantlo, S. Buscema & Esposito, Izzo, Roussos, 17 pages, "Future-Shock." With Killraven. Part 5.

#46 July 1976, 25¢, Mantlo, S. Buscema & Esposito, Costanza, P. Goldberg, 17 pages, "Am I Now or Have I Ever Been?" With Deathlok. Deathlok's story occurs after *Astonishing Tales* #35 and continues in *AT* #36. Part 6.

#47 July 1976, 25¢, Mantlo, Ron Wilson, Dan Adkins, Irv Watanabe, Warfield, 17 pages, "I Have to Fight the Basilisk." With the Thing. Continues from *Marvel Two-In-One* #17.

#48 August 1976, 25¢, Mantlo, S. Buscema & Esposito, Jean Hipp, Cohen, 17 pages, "A Fine Night For Dying." With Iron Man. Intro Captain Jean DeWolff. Part 1.

#49 September 1976, 25¢, Mantlo, S. Buscema & Esposito, Costanza, Rachelson, 17 pages, "Madness is All in the Mind." With Iron Man. Part 2.

#50 October 1976, 30¢, Mantlo, S. Buscema & Esposito, Mantlo, Cohen, 17 pages, "The Mystery of the Wraith." With Dr. Strange (and Iron Man). Part 3.

#51 November 1976, 30¢, Mantlo, S. Buscema & Esposito, Watanabe, Cohen, 17 pages, "The Trial of the Wraith." With Iron Man (and Dr. Strange). Cameo by the Hulk. Part 4.

#52 December 1976, 30¢, Conway, S. Buscema & Esposito, J. Rosen, Warfield, 17 pages, "Danger: Demon on a Rampage." With Captain America. Captain's story continues from *Captain America* #201.

#53 January 1977, 30¢, Mantlo, John Byrne, Giacoia, J. Rosen, Warfield, 17 pages, "Nightmare in New Mexico." With the Hulk (and Woodgod). Woodgod's story continues from *Marvel Premiere* #31. Appearance by the X-Men (their part happens shortly after *Team-Up Annual* #1). Part 1.

#54 February 1977, 30¢, Mantlo, Byrne, Esposito, J. Rosen, Roussos, 17 pages, "Spider in the Middle." With Hulk (and Woodgod). Part 2.

#55 March 1977, 30¢, Mantlo, Byrne, Hunt, Susan Fox, Roussos, 17 pages, "Spider, Spider on the Moon." With Warlock. Cameo by Hulk and Woodgod. Warlock's story continues from *Warlock* #135. Appearance by the Stranger; his story continues in *Champions* #12.

#56 April 1977, 30¢, Mantlo, S. Buscema & Hunt, J. Rosen, Hunt, 17 pages, "Double Danger at the Daily Bugle." With Daredevil.

#57 May 1977, 30¢, Chris Claremont, S. Buscema & Hunt, Denice Wohl, Roussos, 17 pages, "When Slays the Silver Samurai." With Black Widow.

#58 June 1977, 30¢, Claremont, S. Buscema & Pablo Marcos, Watanabe, Cohen, 17 pages, "Panic on Pier One." With the Ghost Rider.

#59 July 1977, 30¢, Claremont, Byrne, Hunt, Patterson, Hunt, 17 pages, "Some Say Spidey Will Die by Fire, Some Say by Ice" With Yellowjacket and the Wasp. Part 1.

#60 August 1977, 30¢, Claremont, Byrne, Hunt, J. Rosen, Warfield, 17 pages, "A Matter of Love and Death." With the Wasp, appearance by Yellowjacket. Part 2.

#61 September 1977, 30¢, Claremont, Byrne, Hunt, Costanza, Hunt, 17 pages, "Not All Thy Powers Can Save Thee." with the Torch. Cameo of Tiger, Mr. Fantastic, Thing, and Ms. Marvel. Continues immediately following last ish. Part 1.

#62 October 1977, 30¢, ditto, 17 pages, "All This and the QB2." With Ms. Marvel. Part 2.

#63 November 1977, 35¢, ditto, 17 pages, "Night of the Dragon." With Iron Fist. Appearance by Misty Knight. Part 1.

#64 December 1977, 35¢, Claremont, Byrne, Hunt, Patterson, Hunt, 17 pages, "If Death Be My Destiny." With the Daughters of the Dragon (and Iron Fist). Part 2.

#65 January 1978, 35¢, ditto, "Introducing, Captain Britain." With Captain Britain. Part 1.

#66 February 1978, 35¢, Claremont, Byrne, Hunt, Tom Orzechowski, 17 pages, "Murder World." With Captain Britain. Part 2.

#67 March 1978, 35¢, Claremont, Byrne, Hunt, Annette Kawecki, Hunt, 17 pages, "Tigra, Tigra, Burning Bright." With Tigra.

#68 April 1978, 35¢, Claremont, Byrne, Bob Wiacek, Patterson, Rachelson, 17 pages, "The Measure of a Man-Thing." With Man-Thing.

#69 May 1978, 35¢, Claremont, Byrne, Ricardo Villamonte, Costanza, Mary Titus, 17 pages, "Night of the Living God." With Havok. Appearance by Polaris. Cameo by Beast and Thor. Part 1.

#70 June 1978, 35¢, Claremont, Byrne, Tony DeZuniga, Kawecki, Rachelson, 17 pages, "Whom Gods Destroy." With Thor (and Havok). Part 2.

#71 July 1978, 35¢, Bill Kunkel, Dave Wenzel, Dan Green, Rick Parker, Francoise Mouly, 18 pages, "Deathgarden." With the Falcon. Cameo by Captain America, Nick Fury, and Dum Dum Dugan.

#72 August 1978, 35¢, Mantlo, Mooney, Mooney, Watanabe, Mouly, 17 pages, "Crack of the Whip" With Iron Man.

#73 September 1978, 35¢, Gary Friedrich, Kerry Gammil, Perlin, Wohl, Rachelson, 17 pages, "A Fluttering of Wings Most Foul." With Daredevil.

#74 October 1978, 35¢, Claremont, Bob Hall, Severin, Kawecki, Severin, 18 pages, "Live From New York, It's Saturday Night." With the Not Ready for Prime Time Players (Dan Aykroyd, John Belushi, Jane Curtin, Garrett Morris, Bill Murray, Laraine Newman, Gilda Radner, as well as Lorne Michaels and Stan Lee).

#75 November 1978, 35¢, Claremont & Macchio, Byrne, Al Gordon, Orzechowski, Michele Wolfman, 17 pages, "The Smoke of that Great Burning." With Power Man. Cameo by Truman Capote.

#76 December 1978, 35¢, Claremont, Howie Chaykin & J. Aclin & Orzechowski, J. Rosen, Carl Gafford, 17 pages, "If Not For Love." With Dr. Strange. Appearance by Clea and Ms. Marvel. Part 1.

#77 January 1979, 35¢, Claremont, Chaykin & Aclin & Orzechowski, J. Rosen, Mario Sen, 18 pages, "If I'm to Live My Love Must Die." With Ms. Marvel (and Dr. Strange). Cameo by Clea. Part 2.

#78 February 1979, 25¢, Kunkel, Perlin, Giacoia, Watanabe, Severin, 17 pages, "Claws." With Wonder Man.

#79 March 1979, 35¢, Byrne & Claremont, Byrne, Terry Austin, Orzechowski, Glynis Wein, 17 pages, "Sword of the She-Devil." With Red Sonja.

#80 April 1979, 35¢, Claremont, Mike Vosburg, Gene Day, Wohl, P. Goldberg, 17 pages, "A Sorcerer Possessed" with Dr. Strange and Clea. Satana appears at end of this story. Part 1.

#81 May 1979, 40¢, Claremont, Vosburg, Steve Leialoha, Rick Parker, Ben Sean, 17 pages, "Last Rites." With Satana (and Dr. Strange and Clea). Part 2.

#82 June 1979, 40¢, Claremont, S. Buscema & Leialoha, Parker, Sean, 17 pages, "No Way to Treat a Lady." With Black Widow. Appearance by Nick Fury. Part 1.

#83 July 1979, 40¢, ditto, 17 pages, "Slaughter on 10th Avenue." With Nick Fury (and Black Widow). Part 2.

#84 August 1979, 40¢, Claremont, S. Buscema & Leialoha, Albers, Sean, 18 pages, "Catch a Falling Hero." With Shang Chi (and Nick Fury and Black Widow). Cameo by Nomad (Captain America). Part 3.

#85 September 1979, 40¢, Claremont, S. Buscema & Leialoha, Clem Robbins, Sean, 17 pages, "The Woman Who Never Was." With Shang Chi, the Black Widow and Nick Fury. Part 4.

#86 October 1979, 40¢, Claremont, McLeod, McLeod, J. Rosen, Roussos, 17 pages, "Story of the Year." With the Guardians of the Galaxy.

#87 November 1979, 40¢, Steven Grant, Gene Colan, Springer, Robbins, Wein, 17 pages, "The Razor's Edge." With Black Panther.

#88 December 1979, 40¢, Claremont, S. Buscema & Eduardo Barreto, Costanza, Sharen, 17 pages, "A Child is Waiting." With Invisible Girl. Franklin Richards appears.

#89 January 1980 40¢, Claremont, Michael Nasser & Rich Buckler, Josef Rubinstein, Robbins, Gafford, 17 pages, "Shoot Out Over Center Right." With Nightcrawler.

#90 February 1980, 40¢, Grant, Vosburg & McLeod, Costanza, Roussos, 17 pages, "Death on the Air." With the Beast.

#91 March 1980, 40¢, Grant, Pat Broderick, Patterson, Jim Novak, Roussos, 17 pages, "Carnival of Souls." With Ghost Rider.

#92 April 1980, 40¢, Grant, Carmine Infantino, Marcos, Costanza, Gafford, 17 pages, "Fear." With Hawkeye.

#93 May 1980, 40¢, Grant, Tom Sutton & Infantino, Mooney, Parker, Sean, 17 pages, "Rags to Riches." With Werewolf. Appearance by the Shroud. Part 1.

#94 June 1980, 40¢, Grant, Mike Zeck, Esposito, Novak, Cohen, 17 pages, "Darkness, Darkness." With the Shroud. Part 2.

#95 July 1980, 40¢, Grant, Jimmy James & Patterson, Costanza, Sean, 18 pages, "And No Birds Sing." With the Mockingbird (formerly the Huntress, SHIELD agent Bobbie Morse). Appearance by Nick Fury.

#96 August 1980, 40¢, Alan Kupperberg, A. Kupperberg, A. Kupperberg, 17 pages, "Panic in the Park." With Howard the Duck.

#97 September 1980, 50¢. Spider-Man not featured. Hulk and Spider-Woman.

#98 October 1980, 50¢, Wolfman & Roger McKenzie, Will Meughniot, Patterson, Albers, Sharen, 17 pages, (Untitled). With the Black Widow.

#99 November 1980, 50¢, Tom DeFalco, Jerry Bingham, Esposito, J. Rosen, Sean 21 pages, "And Machine Man Makes 3." With Machine Man.

#100 December 1980, 75¢, Frank Miller & Claremont, Miller & Wiacek, Kawecki, Gafford, 30 pages, "And Introducing Karma! She Possesses People." With the Fantastic Four. Ten-page back-up not featuring Spider-Man. Storm and Black Panther star.

#101 January 1981, 50¢, J M. De Matteis, Bingham, Esposito, Albers, Sharen, 17 pages, "To Judge a Nighthawk." With Nighthawk. Five-page back-up, Spider-Man not featured. Nighthawk solo story.

#102 February 1981, 50¢, Mike W. Barr, Springer, Esposito, Novak, C. Scheele, 22 pages, "Samson and Delilah." With Doc Samson.

#103 March 1981, 50¢, David Michelinie, Bingham, Esposito, Albers, Sharen, 22 pages, "The Assassin Academy" With Ant-Man (Scott Lang).

#104 April 1981, 50¢, Spider-Man not featured. Hulk and Ka-Zar.

#105 May 1981, 50¢. Spider-Man not featured. Power Man and Iron Fist and Hulk.

#106 June 1981, 50¢, De Falco, Herb Trimpe, Esposito, Albers, Gafford, 22, pages, "A Strange Sting Has the Scorpion." With Captain America.

#107 July 1981, 50¢, DeFalco & Jim Shooter, Trimpe, Esposito, Albers, Roussos, 22 pages, "The Rumor of Revolution." With She-Hulk. Cameo by Matt Murdock.

#108 August 1981, 50¢, DeFalco & Michelinie, Trimpe, Esposito, Chiang, Sharen, 22 pages, "Something Wicked This Way Kills." With Paladin. Part 1.

#109 September 1981, 50¢, Dave Draft, Trimpe, Esposito, Albers, Sharen, 22 pages, "Critical Mass." With Dazzler (and Paladin). Part 2.

#110 October 1981, 50¢, Trimpe & Michelinie, Trimpe, Esposito, Albers, Sharen, 22 pages, "Magma Force." With Iron Man.

#111 November 1981, 50¢, DeMatteis, Trimpe, Esposito, Albers, Sharen, 21 pages, "Of Spiders and Serpents." With Devil-Slayer. Appearance by rest of Defenders. Part 1.

#112 December 1981, 50¢, ditto 21 pages. "A King Comes Riding." With King Kull. Appearance by Dr. Strange. Cameo of Defenders. Part 2.

#113 January 1982, 50¢, Mark Gruenwald, Trimpe, Esposito, Albers, Sharen, 21 pages, "The Resurrection of Edward Lansky." With Quasar.

#114 February 1982, 50¢, Trimpe & DeMatteis, Trimpe, Esposito, Albers, Sharen, 21 pages, "The Heat in Harlem." With the Falcon.

#115 March 1982, 60¢, DeMatteis, Trimpe & Esposito, Albers, Sharen, 22 pages "Dichotomies." With Thor. Part 1.

#116 April 1982, 60¢, ditto, 21 pages, "Between Sword and Hammer." With Valkyrie (and Thor). Part 2.

#117 May 1982, 60¢, DeMatteis, Trimpe, Esposito, J. Rosen, Sharen, 23 pages, "Sents and Senses." With Wolverine. Occurs after *Defenders* #106. Part 1.

#118 June 1982, 60¢, DeMatteis, Trimpe, Esposito, Albers, Sharen, 22 pages, "Meeting of the Minds." With Professor X. Appearance by X-Men. Part 2.

#119 July 1982, 60¢, DeMatteis, Kerry Gammill, Esposito, Novak, Sharen, 22 pages, "Time, Run Like a Freight Train." with Gargoyle. Occurs shortly after *Defenders* #109.

#120 August 1982, 60¢, ditto, 22 pages, "Old Soldiers." With (a 70 year old) Dominic Fortune.

MARVEL TEAM-UP ANNUAL

#1 1976, 50¢, Bill Mantlo & Chris Claremont & Bonnie Wilford, Sal Buscema & Mike Esposito, Jim Novak, Hugh Paley, 35 pages, "The Lords of Light and Darkness." With the X-Men.

#2 1979, 75¢, Claremont, S. Buscema & Alan Kupperburg, Jack Able, Joe Rosen, Roger Slifer, 35 pages, "Murder in Cathedral Canyon." With the Hulk. Appearance by Soviet super soldiers.

#3 1980, 75¢, Spider-Man appears only in cameo, features Power Man, Iron Fist, Hulk, and Machine Man.

#4 1981, 75¢, Frank Miller, Herb Trimpe & Esposito, George Roussos, Diana Albers, 38 pages, "Power Play." With Moon Knight, Iron Fist, Power Man & Daredevil.

MARVEL SUPER-HEROES

#14 May 1968, 25¢, Stan Lee, Ross Andru, Bill Everett, Sam Rosen, 20 pages, "The Reprehensible Riddle of the Sorcerer." This was a fill-in done when Johnny sprained his wrist and later run in this book (rather than *Spider-Man*) for lack of a better place. Fits into *Spider-Man's* continuity during issue #62 (on page 11, between panels 1 and 2). Issue also contains 6 non-Spider-Man stories featuring Sub-Mariner, the Human Torch (original), the Black Knight (original), Mercury, and Captain America.

EDITORS

Amazing Fantasy: Stan Lee
Spider-Man: Stan Lee 1-111; Roy Thomas 112-141;
Len Wein 142-148, 151-180; Marv Wolfman 149, 150, 181-204;
Denny O'Neil 205-207, 220; Al Milgrom 208-218;
Tom DeFalco 219, 221-231
Spider-Man Annual: Stan Lee 1-5; Len Wein 10; Archie Goodwin 11;
Jim Scalicrup 12; Marv Wolfman 13; Al Milgrom 14; Tom DeFalco 14.
Spectacular Spider-Man: Stan Lee 1, 2.
Giant-Size Super-Heroes: Roy Thomas.
Giant-Size Spider-Man: Roy Thomas 1-3; Len Wein 4, 5.
Peter Parker, the Spectacular Spider-Man: Gerry Conway 1, 2;
Archie Goodwin 3-18; Jim Shooter 19-21, 35-39, 42; Bob Hall 22-25;
Mary Jo Duffy 26, 27; Al Milgrom 28-34, 40; Denny O'Neil 41, 43-57;
Tom DeFalco 58-69.
Peter, Parker, The Spectacular Spider-Man Annual: Al Milgrom 1;
Jim Salicrup 2; Tom DeFalco 3.
Marvel SuperHeroes: Stan Lee.
Marvel Team-Up: Stan Lee 1-3; Roy Thomas 4-29 (consulting Ed 79);
Len Wein 30-36; Marv Wolfman 37-48; Archie Goodwin 49-51, 53-69;
Gerry Conway 52; Jim Shooter 70, 71; Bob Hall 72-76; Al Milgrom 77-90;
Denny O'Neil 91-107; Tom DeFalco 108-120.
Marvel Team-Up Annual: Archie Goodwin 1; Al Milgrom 2;
Tom DeFalco 3, 4.
Marvel Super-Heroes: Stan Lee.
Jim Shooter became Editor-In-Chief as of: *Spider-Man* #186, *Spider-Man Annual* #13, *Peter Parker* #19, *Peter Parker Annual* #1, *Marvel Team-Up* #72, *Marvel Team-Up Annual* #2.

COVER ARTISTS

Amazing Fantasy: Jack Kirby & Stan Lee.
Spider-Man: Steve Ditko 1-39; John Romita 40-89, 91-95, 97, 107-129, 133-136, 141, 142, 144-147, 150, 154-159, 162, 164-169, 200;
John Romita & Gil Kane 90, 132, 148, 160, 161;
John Romita & Frank Giacoia 100, 106; John Romita & Tony Mortellaro 130;
John Romita & Dave Cockrum 163; John Romita & Bob McLeod 201;
Gil Kane 96, 98, 99, 101, 131, 137, 138, 140, 143, 149, 151-153, 181,
Gil Kane & Frank Giacoia 103-105,
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Ross Andru & Sal Buscema 177, 178,
Ross Andru & Mike Esposito 179, 180, 182, 185,
Ross Andru & Ernie Chan 183; Ross Andru & Bob McLeod 184;
Keith Pollard 186, 187; Dave Cockrum & Terry Austin 188,
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Keith Pollard & Al Milgrom 190, 191, 195 196,
Keith Pollard & Bob McLeod 192, 193, 198,
Keith Pollard & Pablo Marcos 199; Keith Pollard & Josef Rubenstein 202;
Keith Pollard & Frank Giacoia 197;
Al Milgrom 194, 205, 206; John Romita Jr. 203,
John Romita Jr. & Al Milgrom 204, 208, 210-217, 226, 229-231;
John Romita Jr. & Frank Giacoia 223, 225, 227; Al Weiss 207, 209; Frank Miller 218, 219;
Bob Layton 220, 224; Bob Wiacek 221; Walt Simonson 222,
Michael Nasser & Josef Rubenstein 228.
Spider-Man Annual: Steve Ditko 1, 2; John Romita & Mike Esposito 3;
Larry Leiber & Mike Esposito 4; John Romita 5-7; Gil Kane 10, 11;
John Byrne 12; Keith Pollard & Bob McLeod 13; Frank Miller 14;
Frank Miller & Klaus Janson 15.
Spectacular Spider-Man: Harry Rosenbaum (after John Romita) 1;
John Romita 2.
Peter Parker: Sal Buscema & Al Milgrom 1, 2;
Al Milgrom 3, 4, 5, 10, 11, 14, 16, 23, 33, 34, 38, 47, 63;
Dave Cockrum 5; Dave Cockrum & Al Milgrom 7, 27; Paul Gulacy 8;
George Perez & Frank Giacoia 9; Al Milgrom & Terry Austin 12;
S. Buscema & Joe Sinnot 13; Gil Kane & Mike Esposito 15, 18;
John Byrne & John Romita 17; Ernie Chan 19, 20;
Keith Pollard & Terry Austin 21; Dave Cockrum & Josef Rubinstein 22;
Frank Springer 24; Keith Pollard & Bruce Patterson 25;
Jim Mooney & Frank Springer 26; Keith Pollard & Al Milgrom 28;
Keith Pollard & Bob McLeod 29, 49; Keith Pollard & Bob Layton 30;
Jim Starlin & Steve Mitchell 31; Bob Layton 32; Jim Mooney 35;
Mike Zeck 36;
Michael Nasser & Josef Rubinstein 37; Jerry Bingham & Josef Rubinstein 39;
Al Milgrom & Josef Rubinstein 40, 41, 44;
Mick Zeck & Josef Rubinstein 43, 58; Al Weiss 45;
Frank Miller & Bob McLeod 46; Frank Miller & Al Milgrom 48, 55;
Frank Miller & Josef Rubinstein 50, 51; Frank Miller & Bob Wiacek 52, 56;
John Romita Jr. & Al Milgrom 53; Frank Miller & Walt Simanson 54;
Frank Miller 57, 60; Frank Miller & Steve Mitchell 62; Bob Wiacek 59;
Ed Hannigan & Josef Rubinstein 61; Ed Hannigan & Al Milgrom 64, 66-69;
Bob Layton & Josef Rubinstein 65.
Peter Parker Annual: Rich Buckler & Jim Mooney 1;
Bob Budiansky & Bob McLeod 2; Al Weis & Josef Rubinstein 3.
Marvel Super Heroes: Ross Andru.

APPEARANCES IN OTHER TITLES

Avengers #11, 221; *Avengers Annual* #5 (re-print of *Avengers* #11),
Captain America #137, 138, 265, 266; *Dazzler* #1, 2;
Daredevil #16, 17, 26, 27, 77, 103; *Daredevil Annual* #3 (re-prints *Daredevil* #16 & 17); *Defenders* #61, 107-109;
Dr. Strange (first series) #179 (re-printed from *Spider-Man Annual* #2),
Fantastic Four #73, 111 (as Peter Parker), 217, 218; *FF Annual* #1, 3;
Howard the Duck #1; *Human Fly* #1; *Hulk* #153,
Ka-Zar (first series) #3 (reprints *Spider-Man* #57);
Marvel Feature #6 (re-prints *Daredevil* #27); *Marvel Fanfare* #1, 2;
Marvel Feature #4; *Marvel Treasury Edition* #25, 28 (See also reprint section);
Marvel Two-In-One #17, 90; *Marvel Two-In One Annual* #2;
Ms Marvel #1 (as Peter Parker); *Nova* #12; *Silver Surfer* #14;
Spider-Woman #20, 28, 29; *Strange Tales* #115; *Strange Tales Annual* #2;
Superman vs. the Amazing Spider-Man #1, 2; *Sub-Mariner* #40, 69;
Tales to Astonish #57;
What If? #1, 7, 15 (Parker as Nova), #19, 21, 23 (Peter Parker), #24, 30;
X-Men #27, 35, 75 (reprints issue 27), #83 (reprints issue 35), #123, 135.

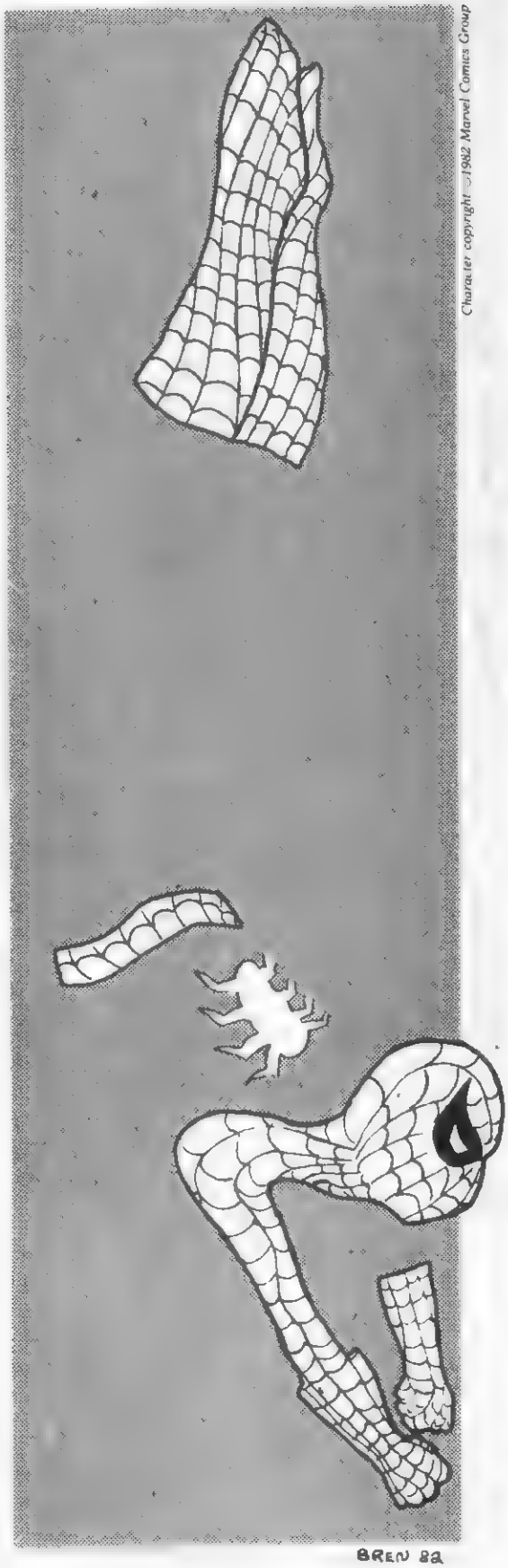
REPRINTS

Marvel Collectors' Item Classics	*reprints*	Spider-Man
1		3
2		4
Marvel Tales	*reprints*	**Spider-Man**
4		7
6		9
7		10
8-22		13-27
23-27		30-34
28		35 & 36
29		39 & 40
30		58 & 41
31		42
32		43 & 44
33		45 & 47

Marvel Tales	*reprints*	Spider-Man
34		48
35		49
36-41		51-56
42-53		59-70
54-80		73-99
81		pgs 1-15 of 103 (plus 1½ pages of original Spidey strip)
82		pgs 16-24 of 103 plus pgs 3-9 of 104
83		new splash page plus pgs 10-21 of 104

Marvel Tales	*Reprints*	Spider-Man
84-97		105-118
98		121
99		122
100		123 plus "The Secrets of Spider-Man" from Annual 1
101-136		124-159
137		Amazing Fantasy 15
138-141		1-14
Marvel Tales Annual		Amazing Fantasy 15
America's Best TV Comics		Spider-Man 42

Marvel Treasury Edition
#1—Spider-Man #14, 42, 90, "The Secrets of Spider-Man" (from *Annual* #1), "Spider-Man Tackles the Torch" (*Spider-Man* #8), *Marvel Super-Heroes* #14;
#8—Spider-Man #24
#9—Silver Surfer #14
#13—Marvel Team-Up #6 (plus original 8 pages framing sequence for reprinted stories)



***#14*—*Spider-Man* #100, 101, 102 "The Wedding of Spider-Man or, with this Ring, I Thee Web" (*Not Brand Echh* #6)**
***#18*—*Marvel Team-Up* #4, 12, 15, 31**
***#22*—*Marvel Team-Up* #13, 19, 20, 21, "Here We Go A-Plotting" (*Spider-Man Annual* #5)**
***#27*—*Marvel Team-Up* #9, 10, 11, 27.**
Marvel Special Edition
***#1*—"The Sinister Six" (*Spider-Man Annual* #1), *Spider-Man* #6, 35.**
Amazing Spider-Man (Pocket Books)
–1—*Amazing Fantasy* 15, Spider-Man 1-6;
***#2*—*Spider-Man* #7-13**
***#3*—*Spider-Man* #14-20.**
Amazing Spider-Man Newspaper Strip
#1—Reprints approximately first 2 months of syndicated newspaper adventures
#2—Reprints approximately next 2 months of syndicated newspaper adventures.
The Amazing Spider-Man
Reprint comic published in late '60s identical to issue #1, save for lack of number on cover. Reprint status noted in the indicia.
The Amazing Spider-Man
'60s book reprints *Amazing Fantasy* #15 and other stories, plus features by Ditko from various annuals.

MARVEL ORIGIN BOOKS

Origins of Marvel Comics: *Amazing Fantasy* #15; *Spider-Man* #72
The Super-Hero Women: *Spider-Man* #62 86.
Marvel's Greatest Super-Hero Battles: *Spider-Man* #69.
Spider-Man—His Greatest Team-Up Battles: *Spider-Man* 71, "The Wondrous World of Dr. Strange" (*Spider-Man Annual* #2), *Marvel Team-Up* #27.
Bring on the Bad Guys: *Spider-Man* #40
The Amazing Spider-Man: *Spider-Man* #42, 43, 82, 96-98.
Spider-Man: *Amazing Fantasy* #15, *Spider-Man* #80, Plus Rogues Gallery and other featurettes from various Spider-Man Annuals, as well as text by Roger Stern.

MISCELLANEOUS*

Spider-Man Annual (English edition)
Hardbound book reprinting *Spider-Man* #48, 49, "The Electric Sting," a new Spider-Man illustrated text story with Spidey vs. Electro and the Scorpion, various new featurettes also included.
Pizzazz
Secret Documents from the Mouldering Basement Files of Midtown High" Two page illustrated text story written "document style" about the experiment that created Spider-Man.
Marvel Novels
#1 Mayhem in Manhattan" by Len Wein and Marv Wolfman.
#8 "Crime Campaign" by Paul Kupperberg.
#11 "Murdermoon" (with the Hulk) by Paul Kupperberg.
Novelty Comics
Bubble Funnies #1; "In the Clutches of Doc Ock" (Miniature comic with bubble gum)
The Amazing Spider-Man vs. the Prodigy; "Pull of the Prodigy" distributed by Planned Parenthood
Special Edition: Spider-Man vs. the Hulk; "Chaos on Campus." Special insert to the *Columbus Dispatch*.
Special Edition: Spider-Man and the Hulk; Special insert to the *Chicago Tribune*.
Spider-Man and the Incredible Hulk; "Pipeline to Peril" Special insert to the *Dallas Times Herald*
Acme & Dingo Boots Giveaway; Appearance by Spider-Woman
All Detergent comics-giveaway; reprints approximately first half of *Spider-Man* #94 (origin retold), #21.
Esquire & Eye Magazines-giveaways; miniature of issue #42 (reprints about half of the issue).
Aurora Comic Scenes-giveaway; Spidey vs. Kraven. Came with Spider-Man Model
Spider-Man and his Amazing Friends; "The Triumph of the Green Goblin." Adaptation of original screen play from animated adventures.
Aim Toothpaste-Giveaway; "In the Grip of the Green Goblin."
Giant Comics to Color
The Amazing Spider-Man and Incredible Hulk Toilet Paper; "The Gamma Gambit." Spidey and Hulk vs. the Leader.
PEZ Candy Comic (contents unavailable)
Bananas: regular Spidey adventure appears in this children's magazine.
Spidey Super Stories #1-50; Co-published with the Electric Company. (only issue of note is #32, with third U.S. appearance of Captain Britain.)
Not Brand Echh #2, 6, 10 (reprints story from *Not Brand Echh* #6).
Crazy (Magazine) 82: Reprints "Spider-Man Tackles the Human Torch" from *Spider-Man* #8 with new (humourous) dialogue by Marc Bilgrey.
Interviews
The Monster Times #13 John Romita & Gerry Conway.
FOOM 18: John Romita.
Records
The Amazing Spider-Man: A Rockomic (LP), Story and music (with Dr. Strange).
Spider-Man: Rock Reflections of a Superhero (LP), Music only.
The Amazing Spider-Man and Friends (LP), collection of stories featuring Spidey, Captain America, Man-Thing, the Fantastic Four, and Planet of the Apes (stories taken from respective comics).
The Amazing Spider-Man. Volume 2 (LP)
"The Invasion of the Dragon-Men"
The Amazing Spider-Man (45), "The Mark of the Man-Wolf" (reprints approximately half of combined *Spider-Man* #124 & 125)

**These stories are generally accepted as not part of Spider-Man's continuity (except for the novel "Mayhem in Manhattan")*

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Spider-Man vs. The Fly **By Michael T. Gilbert**

CHRONIC COMMENTS

To paraphrase the archtypical AM DJ of the 1960s, "and the letters just keep on comin'!"

Dear Chronic Comments,

I just finished the *Fantastic Four Chronicles*, and I feel that I have to write.

John Byrne's cover art was excellent, despite a seemingly fuzzy ink job. What happened? John's centerspread was, to say the least, superb.

Covering all the art at once, Simon's splash page was fabulous; he should do more Fantastic Four art. Perez's inks were stiff, but his talent shone through. I thoroughly disliked the Lawless/Anderson art; I hardly recognized page 16's Frankie Raye as even a person.

"Twenty Years With the World's Greatest Comic Magazine" was essential, if nothing more than history. It gave all but the owner of the complete collection new information.

Hembeck's "Will the Real Fantastic Four Annual #1 Please Stand Up?" and "Things Just Ain't What They Could of Been, Ben" were enjoyable. I always enjoy Hembeck's work.

The Kirby interview, though good, seemed out of place, mainly because of his refusal to talk about his Fantastic Four work. The interview would have fit nicely in a Captain Victory.

"After the Wedding: Ambiguity and an Expanding Universe" just didn't have any apparent order to it. From the beginning of the first paragraph, I was left utterly confused.

Although "The Animated Adventures of the Fantastic Four" looked intriguing, I was far more pleased with the Wein-Wolfman interview. I mirrored their thoughts about the Fantastic Four's origin, but their reasons for disliking Byrne's style were the same reasons I liked it; namely, something *has* changed. Overall, good reading.

Finally, I would like to say that the highest point of the magazine was John Byrne's "The Fantastic Four: A Personal Recollection." The inspirations of an author can be as fascinating as his (or her) work.

My final verdict? This is the World's Greatest Comic Magazine's Magazine.

Brian Hagen
Torrance, CA

Dear Roger and Mitch,

If the *FFC* contained only two items—the cover and John Byrne's recollection—it would still be a must-have book. Your volume is quite enjoyable. I found it serious, corny, historical and respectful.

Two questions about the fan contributors: did Tammi Harris do the illos on pages 9 and 12? And is J.A. Fludd a pen name used by George Olshevsky? Mr./Miss Fludd is the only fan author who did not get a capsule intro, so I was assuming it may be a pen name for someone.

Keep up the small touches—like the Hembeck puppet in the centerspread.

Just a comment on your *DDC*: great! It's perfectly balanced—the art, the articles, and the interviews.

Thanks for using Fred Hembeck and Joe Staton.

I think the *Chronicles* series is a winner—good luck with the future volumes!

L. Stephen Borer
St. Paul, MN

Tammi did do the illos in question as well as some in this issue. Joe Fludd is in no way related to George Olshevsky, originator of the Marvel Comics Index, *except in their shared interest in the history of comics in a methodical, librarian-type fashion.*

The Hembeck puppet was thrown into the centerspread by John Byrne; it was a pleasant surprise when the artwork arrived.

Dear Chroniclers,

Your latest efforts, covering the Fantastic Four and Daredevil, are head and shoulders above the X-Men version. In the first place, the cover designs and art were far better (though I resent the use of the same Byrne piece on both covers of the Fantastic Four book. Couldn't you have found something else to replace the Perez drawing?) The pages of both books were not wasted by needless unprofessional artwork. The art that was used was very nice-looking and appropriate, as opposed to the insultingly amateurish work in the *X-Men Chronicles*. The articles in these two issues were much better, more appropriate and more interesting to fans of these particular comics.

An all-around great job was done on the chronicles covering the Fantastic Four and Daredevil. Thanks and congratulations to all involved.

Keep it up!

Greg Magarian
Shorewood, WI

Actually, Greg, I wasn't too thrilled about using the same piece on both the front and back (although I think it's a great cover, and Charlton, among others, used to do that sort of thing in the 1960s, I believe). Actually, I could have gotten another cover—Fred Hembeck volunteered—but I could not get another cover color separated in time to prevent delay not only of my book (FF) but of the DD book that Mitch edited as well since they were printed simultaneously. (Don't ask me how, I don't understand it myself.)

ERRATA

FantaCo Chronicles #4: Thanks to Steve Englehart for his participation in the interview on the Avengers.

Someone out there may disagree with your assessment of the art in the X-Men Chronicles:

Dear Chroniclers,

I think the *Chronicles* is a great idea and I hope it lasts. I disagree with Paul Wilson's letter about the *X-Men Chronicles*. I think it's a great idea to present talented young artists and their renditions of heroes like the X-Men, FF and Daredevil. I hope you continue presenting these young artists in future issues.

Who knows? Maybe they are the Marvel artists of the future.

Jeremy Megraw
New York, NY

We will continue to present a mix of professional and good non-professional art.

Dear People,

I've really enjoyed your first three issues, spotlighting some of the "hottest" series currently in print. Two years ago I'd never have believed *Daredevil* and *The Fantastic Four* could have become as good as they are now—with the FF the best in ten years, and DD the best—EVER.

On the DD issue, I loved that wraparound cover! I think Klaus Janson is really going all out with innovation and style lately, so much so I almost forget his otherwise sketchy linework. It's possible DD is the book he and Miller were born to do. I never realized it was WALLY WOOD who inked the cover of #164! Really liked the illos by George Perez, John Byrne, Dave Simons. Actually, I never thought DD's foes were all that top-notch, until recently, anyway. Of course, most writers threw away good villains after an issue or two.

On the FF issue, I thoroughly enjoyed the Jack Kirby interview. In this and other interviews with Jack I've read, I've noticed that apparently Jack's psyche is not on quite the same level as most of humanity. It's no wonder he SCRIPTS like he does—because that's the way he thinks and speaks! "The past means nothing to me and the future even less." This has always been apparent in his work, from the FF and Thor to Thundarr and CV. I hope before too long someone in the film industry will take advantage of Jack's talents in designing visuals as Ralph McQuarrie and H.R. Giger already have.

Loved the illos by Byrne, Hembeck, Simons and Perez. It seems to me that Len and Marv were trying to go along the same lines as Byrne is, in turning back the clock a bit (as Marv also did on *Amazing Spider-Man*). They just didn't have the art to back it up—at least, until Byrne and Sinnott teamed up. I really wish Joe Sinnott was still inking now, because he worked with Byrne a HECK of a lot better than Sienkiewicz (by the way, *I* couldn't read that FF/Thor issue EITHER—I'm afraid Doug and Bill were mostly wasting their time on the book that year). John Byrne's recollections struck a chord in me, for my first FF comics were reprints, bought at random—and I didn't start buying regularly until #138! (Right when the marital problems were about to reach critical). Oddly enough, MY first FF comic was *FF Annual #3*—which had a reprint of *FF #6* in the back. From there, I somehow picked up #71—imagine my shock and confusion!

I'd like to speak in defense of the FF cartoons—the old ones, anyway. When I grew up I read very few comics at all, nor went to many movies, either. I just watched TV. And for me, the period from 1965-69 was the height of it. When it first appeared, I sensed that the FF show was better than the rest—by far! And the little note with each episode title, saying these characters appeared in "Marvel Comics Group" magazines was the best advertisement they could have had. Within two years, the occasional DC I bought dropped to zilch, as I searched out Marvels (mostly FF and Spidey).

I'd like to add to your FF Checklist. Just today, I ran across *The Fantastic Four* from Marvel Illustrated Books, March 1982, reprinting *FF#55, 66* and *67* with a cover painting by Bob Larkin ($1.75). It's done in the style of the *Conan* books, with 2 or 3 frames per page.

Henry R. Kujawa
Camden, NJ

Thanks for all the kind letters.

I should mention that the advertised Frank Miller cover was not available because of other commitments the Daredevil *writer/artist had. John Byrne and Joe Staton really came through on short notice. John Romita Jr. was unable to work on the centerspread so his dad did it all by his lonesome (and damn well, at that). The Bill Mantlo interview was quashed when the interviewer got sick, then Bill had deadline problems, then the interviewer overslept!*

"You can't always get what you want. . ."

—Roger Green

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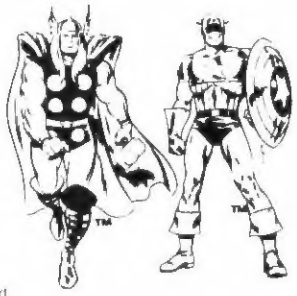

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